THE ETUDE July 1940 Price 25 Cents music magazine



Summer enlarging of the repertoire suggests the use of

FAMOUS SONGS

H. E. KREHBIEL, Editor

For SOPRANO

Contents

Boch. Gone from Me Evermore.

Bolfe. Couldst Thou But Know.

Jensen. Murmuring Breezes.

O Let Me Press Thy Check to Mine. Backer Springtime Beethoven. Remembrance. Joyful and Mournful. Know'st Thou the Land?

Bohm Silent as Night Brohms. The Little Dustman. Cradle Song. Chopin. The Maiden's Wish. The Birdling. Lithuanian Song.

Coenen. Lovely Spring. Dell' Acque A Rural Song Delibes. O Sea, Dreadful Sea Dvorák, Songs My Mother Taught Me,

Folk Songs:
All Through the Night
(Welsh).
The Coolun (Irish)
How Can I Leave Thee. (German) Loch Lomond (Scotch). Three Bayers (English)

Fesco. In Springtime. Foerster, I Love Thee. Fronz, He Came.

Godord, B. Florian's Song. Goetz, O Happy Day, Gouned, To Spring, Groben-Hoffmonn, My Peace Is Gone. Grieg. I Love Thec.

Gumbert, Ye Merry Birds d'Hordelot, Without Thee. Hoydn, My Mother Bids Me Bind My Hair, The Spirit's Song.

The Spirit's Song.

Wooser Stepp My December 1

Kierulf, Last Night Louise & Wes a Dream Liest The Locales Loewe. The Bellringer's

Mossenet, Sweet Good-Night, Mendelssohn, On Wines of Music. The First Violet. Suleika.

Morost The Violet Purcell. Nymphs and Shepherds. Roff, Love Finds Out the Way

Ries. Springfaith. Most Wondrous It Must Be. Rubinstein. Thou'rt Like unto Scorletti. The Violer

Schubert. To Be Sung on

Schumann. Messages.
O Sunny Beam.
The Lotusflower.
Devotion. Sinding, I Heard the Gull. The Mother Sings,

Spohr, Rose Softly Blooming Toubert, My Darling Was So Fair. In a March Night.

Wogner, Sleep, My Dear Child,

Send for Catalog Giving Contents of OPERA SONGS SOPRANO MEZZO-SOPRANO and ALTO TENOR BASS Price, \$1.50 Each Volume

Price, \$1.50 Each Volume

 Made by one of America's outstanding writers on musical Made by one of America's outstanding writers on musical subjects, for years the music critic of leading metropolition journals, this collection in the four volumes of Famous Songs stands first and foremost in vocal music publications. Few, if any, artists of the radio or the concert platform are without the copy for their voice. Voice teachers, almost universally, have adopted these volumes with their compre-hensive and varied material—classic, romantic, dramatic hemive and varied material—classic, romantic, dramatic— for use in including the principles of good singing. In ad-dition to the English tests, the original tests in other languages usually are given. The physical moleup of the books is especially noteworthy; printed from beautifully en-graved plates on a fine quality paper and substantially bound in heavy paper covers.

For BASS

Beethoven. Good Friend, for Jesus' Sake Forbear. Nature's Adoration. Jude. The Mighty Deep. Kjerulf. Last Night. Beahma Ahl Smeat My Love Chanin Bacchanal Cloy, Gipsy John. Cornelius, What Sound Is That?

Dvorák. Songs My Mother Taught Me. English. Drink to Me Only with Thine Eyes. Fours. The Palms.

Fesca, Far from My Birthplac Fischer, In Cellar Cool. Folk Song. All Through the Night (Welsh). Fronz. From Grief I Cannot

Measure. For Music. Germon. The Broken Ring. Mill of the Valley. Giordoni, Darling, My Own, Gounod. The Valley.

Grieg. I Love Thee, With a Violet, Himmel, Battle Prayer Hulloh, Three Fishers Went

Schubert. The Erl King. Who Is Sylvia? The Wanderer. Schumann. I Will Not Grieve. The Two Grenzdiers. Shield. The Friars of Orders Jensen. Old Heidelberg, the Splendid. Serenade, Wogner. The Two Grenadiers. Weidt. How Fair Art Thou.

Lossen, It Was a Dream.

Liszt. Thou'rt Like unto a

Loews, Archibald Douglass.

Morschner, Heaven in the Vale

Mattel. Oh, Hear the Wild Wind Blow.

Milliotti. Heart-broken Mariner

Nessler, It Was Not So to Be

Pressel. The Woodlands All

Purcell. I Attempt from Love's Sickness to Fly.

Rodecke. The Swallow's Song.

Rubinstein. The Asra. Gold Rolls Here Beneath Me.

Soint-Sugns. The Tourney of King John.

Mendelssohn Returning

Mayerhear The Monk

Pergolese, Nina.

For ALTO

Beethoven. Good Friend, for Jesus' Sake, Forbear. Koow'st Thou the Land? Bahm Cilent as Night

Bradsky. To My Mother. Brohms. Like a Blossoming Sapphic Ode. Lullaby.

Caccial, Amarilli. Chopin. The Maiden's Wish Cowan In the Chimney Corner. Dvorak, Songs My Mother Taught Me.

Fesca. Spring Song.

Folk Songa: All Through the Night (Welsh). Charmante Marguerite (French). How Can I Leave Thee.

When Love Is Kind (Irish Fronz. He Came.

Godord, 8. Florian's Song. Gounod, The Evening. Graben-Hoffmann, Stars with ing. My Peace Is Gone.

Grieg. Autumnal Gales. I Love Thee. Sunshine Song. d'Hardelot. Without Thee. Haydn. My Mother Bids Me Bind My Hair. The Spirit's Song.

Hiller, Prayer,

Holmes. The Call of Spring.

Hulloh, Three Fishers Went Sailing. Jonson, Spring Night.
O Let Me Press Thy Cheek
to Mine.

Kjerulf, Last Night, Lossen, It Was a Dream, I Think of Ther. Liszt. The Love That Linketh

Massenet, Sweet Good-Night, Mendelssohn, The First Violet Roff. Love Finds Out the Way. Ries. The Eyes of Spring So Cradle Song.

Rubinstein. Thou'rt Like unto a Flower. The Dream. The Atra. The Dewdrops Gliner. Longing

Saint-Sains. The Bell Scorlottl. Cease My Heart from

Schubert, To Music, My Sweet Repose, The Young Nun, Faith in Spring Death and the Girl, Who Is Sylvia? Schumonn. O Sunny Beam. He More Knightly Than the

Noblesi.
I Will Not Grieve Stradella, Pity, O Savior Sullivae. The Lost Chord.

Toubert, Cradle Song. Tschalkowsky. Ah! Sad Indeed My Heart. Wagner, Sleep, My Dear Child.

Waber, Cradle Sone

Ask for Catalog Listing Contents of ORATORIO SONGS SOPRANO ALTO TENOR BASS

For TENOR=

THE JOHN CHURCH CO.

MUSIC PUBLICATIONS

THEODORE PRESSER CO .- Distributors-1712 Chestnut St., PHILA., PA.

Dvorak. Songs My Mother Taught Me, Arne. The Lass with the Bach, Gone from Me Evermore,

Bishop. My Pretty Jane, or When the Bloom Is on the Rye. Bohm, Silent as Night. Brohms, Like a Blossoming

MAY HAVE EITHER OR BOTH OF THESE

SONGS FOR HIGH VOICE (Thematic Cat. JC-30B)

SONGS FOR LOW YOICE (Thematic Cat. JC-30C) SONGS FOR LOW VOICE (Thematic Cat. JC-30C.)
Thete books show generous portions of splendid songs
by such composers as Bernaro Hamblen, Carl Hahn,
Chas. B. Hawler, Sioney Homer, A. Walter Kramer,
Alexander Mac Fadyen, Mann-Zucca, Ethelbert
NEWIN, OLEY SPEAKS, CHAS. GILBERT SPROSS, and

WORTH-WHILE BOOKLETS FREE-

Ah! Sweet My Love. Cloy. I'll Sing Thee Songs of Cornelius, What Sound Is That? Do Foy, Tell Her I Love Her

English. Drink to Me Only with Thine Eves. Fonning. I've Something Sweet to Tell You. Fosco, Far from My Birthplace.

Foarster, I Love Thee. Folk Songs: All Through the Night The Coolun (Irish). How Can I Leave Thee (German). Loch Lomond (Scotch).

Goeize. O Happy Day. Gounod. The Valley. Grieg, I Love Thee

Gregh. Come to Thy Window. Hohn, With Haste My Soul Would Be Flying. d'Hordelot. Without Thee. Heise. Little Karen.
Jensen. O Let Me Press Thy
Cheek to Mine.
Murmuring Breezes.
Marie.
Kjerulf. Last Night.

Lossen. It Was a Dream.
Thine Eyes So Blue and
Tender. Liszt. Thou'rt Like unto 2

Flower.
The Love That Linketh Soul

Loewe. The Bellringer's Daughter. Massenet, Sweet Good-Night. Open Thy Blue Eyes.

Mattei. Dear Heart. Mendelssohn. A Hunter's Song. Meyerbeer, O Lovely Fisher-

Meyer-Helmund. I Think of Thee, Sweet Margareta. Purcell, I Attempt from Love's Sickness to Fly.

Radecke, The Swallow's Song. Roff. Love Finds Out the Way Ries. Beloved Columbia. Rubinstein. Thou'rt Like unto a Flower. Longing.

Saint-Saëns. The Tourney of King John. Salaman. I Arise from Dreams of Thee. Schubert, My Sweet Repose. Who Is Sylvia? Schumann, Blandel's Song. The Lotusflower. Sinding. I Heard the Gull. Stanford. My Love's an

Stonford. My Love's an
Arburus.
Stonge. Favoring Breeze.
Swillvan. Orpheus with His
Lute.
Tschoikowsky. Ah! Sad Indeed
My Heart.
Thomes, A. Gering. O Visson
Entrancing. Tostl. Beauty's Eyes. Ninon. Weidt, How Fair Art Thou.

The money spent for these books and the time used to read them will be good investments

all important phase of the vocal art. Clob Bound, #1-was A SCIENTIFIC SYSTEM OF VOICE CULTURE WITHOUT EXERCISES—By Frank J. Benedict A different approach of much help to singers and vocc teachers is to be found in this over 120 page book Heavy Paper Bd., \$1.00

music magazine PUBLISHED MONTHLY

BY THEODORE PRESSER CO., PHILADELPHIA, PA. EDITORIAL AND ADVISORY STAFF DR. JAMES FRANCIS COOKE, Editor Dr. Edward Ellsworth Hipsher, Associate Editor
William M. Felton, Music Editor

Elizabeth Gest George C. Krick Guy Maier Henry S. Sawyer

FOUNDED 1883 BY THEODORE PRESSER

Contents for July, 1940

WORLD OF MUSIC..... EDITORIAL MUSIC AND CULTURE | AUSIC AND CULTURE | Paul J. Smith 188. | Paul J. WUSIC IN IRE HUME

Singing Films Advance Donald Martin 446

Ninging Films Advance Peter Hugh Reed 447

The Dises 60 'Round and 'Round Alfred Linksay Morgan 448

The Etude Mask Lover's Bookshell B. Mcredith Cadman 449

AUSIC AND STUDY
Making Sight Reading Easy
Playing the Pinno Between Four and Eight
The Teacher's Round Table
What Is the Matter with My Voice?
Some Problems of the Choirmaster Solved Frances T. Rather 450 Theodora J. Foth 451 Guy Maier 452 John W. DeBruyn 453 William H. Buckley 455 Mark H. Hindsley 457 ...Kaare A. Bolgen 459 ..Karl W. Gehrkens 460Ada Richter 461

ISIC

Lossic and Cantemparory Selections

Prelude in C intuor, Up. 28, No. 20.

Adagist from Sonata in E minor

In a Hollyhock Garden

An Old Miniature

The Billboard

Fleet as the Wind | Free all the Wind | Preed and Intramental Compositions | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 |

 March of the Boy Scouls (Four Manus)
 4. A count-concept

 Delightal Plees for Tomag Pleyers
 ... Chopin-Ralle 480

 Watting in the Night
 ... James B. Ragare 480

 Charleton
 ... Alexander Bennett 481

 A Tender Plower
 ... Bardander Bennett 481

 A Tender Plower
 ... Sardander Bennett 481

 Warling Pallus
 ... Marguerite Neuring 482

MISCELANEOUS Development of the Control of the Cont

Betred a remedent state James 16, 1886, p. 14e P. O. at Phila, Pa., value the Act of Mark 3, 1879, Captright, 1940, by Theoder Perror Ca, for U. S. A. and Great Birlan.

\$1.50 e year for U. S. A. and Possessions, Argentina, Bolivia, Benzil, Colombia, Coata \$1.50 e, year for U. S. A. and Foresteiness, State and Bolivia, Benzil, Colombia, Coata \$1.50 e, year, All Colombia, Sprin, Peru and Urugaru, Canada and New-Boundland, \$2.50 e, year, All other countries, \$3,50 e, year, langle copy, Pierc 2 year, All other countries, \$3,50 e, year, langle copy, Pierc 2 year, and Contries, \$3,50 e, year, the property of the Propert

THE ETUDE A Review of Recent Additions to the Catalog of OLIVER DITSON Co.

SHEET MUSIC-PIANO SOLO

nchanted Gardens-Clarence Kahlmann

Little Brook Advancation—data May Pinger

11 To A Property (Fr. 2) 307 An Orchard in Bloom—Glosty Bellevine 507 An Orchard in Broom (Gr. 2) An Orchard in Broom (Gr. 3) An Orchard in Broom

(One Piano-Four Hands)

SHEET MUSIC-TWO PIANOS, FOUR HANDS

SHEET MUSIC-VIOLIN

SHEET MUSIC-VOCAL SOLO

(SECHLAR)

God Is Singing-Parker Boiley (Range d to

Lasky Darkey Song—Gardan Balch Necin (Range to D)

On the Raglic Cansari Old Pennsylvania (Range to Edda)

Orpheus With His Last—T. A. Addridge (Range to Edda)

Orpheus With His Last—T. A. Addridge (Range defat to Defal)

Widor—arr. by Castified H. Federlein (Range —Sharp to F)

The Watcher (A Song of Mother)—Edward Skippen Berner (Bannet of S)

SHEET MUSIC---VOCAL SOLO

SHEET MUSIC-ORGAN

Symphony No. 4 in D-minor

By Robert Schumann

Arranged (Piano Solo Score) Edited and

Analyzed by Dr. Percy Goetschius (Analytic Symphony Series No. 35)

Price 75e

on Take Thy Post-Roland Bingle

A New Volume in the ANALYTIC SYMPHONY SERIES

Gypsy Life-Bernard Wogness (Gr. 3)

Dance of the Sucheams (Gavotte)-Charles Wakefield Codman-arr. by J. W. Ozborn

Fairy Trumpets—Dan Morrison (Gr. 3) Violin Solo Fairy Trumpets—Dan Marrison (Gr. 3) Violin and Plano

(Gr. 3) Little Brook A-Murmuring-Ada May Plaget

Carried in Stock by Leading Music Dealers Everywhere

An Important Piano Instruction Adjunct

THE ENSEMBLE BOOK OF THE BERNARD WACNESS PIANO COURSE

(Duet and Second Piano Parts to Pleces in Book One)

-OCTAVO PUBLICATIONS-CHORUS-MIXED VOICES (S.A.T.B.)

CHORUS—MIXED VOICES (S.A.T.R.)
Come, Sterper—F. Paradhard (carpella)
Come, Sterper—G. Paradhard (carpella)
Deb. Claud. Caver the Sac (Exyrtian
Spiritual)—Donan Shure (a cappella)
Charl. All Caver the Sac (Exyrtian
Deb. Charles (Carpella)
Charles (Carpella)
Charles (Carpella)
Charles (Carpella)
Charles (Carpella)
Live Today (Falestinian Folk
Charl)—Are Pherry Coul (cappella)
Jenth Spring Song (Gevinh Folkont)
Charles (Carpella)

(OD-15017)

The Rhyme—Alexander Grarchoninoff (a cappella) (S.A.T.B. divided) French, Russian, and English text (OD-14997). .15 CHORUS-TREBLE VCS., 2-PART (S.A.) Slumber On (Lullahy)—Rab Roy Peary (OD-15018)

CHORUS-TREBLE VCS., 3-PART (S.S.A.)

UNUNUS—INCOLE VOS9, STRAIL (SISIA The Beca-Rissell Honcock Miles (OD-15006) Moreing Invitation—George A. Vessle—arr. by Philip Averell (OD-15007) Spring Is Awake—Somuel Richard Gaines (OD-15021) CHORUS -BOYS' VCS., 3-PART (T.T.B.)

Ole Unele Moon-Chas. P. Scott-arr. by Nable Cain (OD-15015) CHORUS-MEN'S VCS. (T.T.B.B.) Blue Are Her Eves-Wintter Watts

Blue Are Her Eyes—Watter Fatts

(Chapels Bells of Neogrood (Charidan Folk
Song)—err. by Barit Levenson (a cappublic 10-10-10-11) - 11-10-11

With Surpressions for Tableaux)—arr. by
Horry Hale Arron Thick Symphony - 25

Her Tableaux - 11-10-11

F. T. Tchatkovsky—arr. by Samuel
Richard Gaines (DD-14-58) - 25

Richard Gaines (DD-14-58) - 25

ANTHEMS-MIXED VCS. (S.A.T.B.)

ANTHEMS—MIXED VCS. (S.A.T.B.)
All Peaker To Thee, Ny Gold, This NiksheMixed Competition of the Competition

OLIVER DITSON CO.

1712 Chestnut Street PHILADELPHIA, PA.

IULY, 1940





HOWARD BARLOW. conductor of the Columbia Broadcasting Symphony Orchestra has been unanimously chosen to receive the Certificate of

Conductors, Another Certificate of Merit of original compositions. was bestowed upon Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra; and the Henry Hadley Medal of the organization was given to Gene Buck, president of the American Society of Composers, Authors and Pub-

THE SEVENTH ANNUAL BERKSHIRE FESTIVAL of the Boston Symphony Orchestra will be held this year at "Tanglewood," between Stockbridge and Lenox, Massachusetts, from August 1st to 18th, with Dr. Serge Koussevitzky conducting.

BEETHOVEN AUTOGRAPH SKETCHES. to the amount of one hundred and seventy-four pages, and probably acquired by the Razoumovsky family, have been discovered in Russia. They date from 1803 and refer to the "Eroica Symphony", "Kreutzer Sonata", "Christus am Olberge (Christ on the Mount of Olives)". and the "Piano Sonata, Op. 31."

MME, EMMA CALVÉ. the supreme Carmen of the "Gay Nineties" and by many considered the greatest of all in the annals of this rôle is reported to be about to make the journey from Paris to Hollywood to fulfill a film engagement. Now eighty-one years of

age, she will bring regional costumes for folk song programs; and an aunt, only ninety-eight, is said to have offered to accompany her famous niece as chape-

MOZART'S "COSI FAN TUTTE" has been "revived" at the Royal Opera of Stockholm, Sweden, with Fritz Busch conducting. It had not been heard in the Swedish capital for one hundred and ten years.

THE METROPOLITAN OPERA FUND went "over the top" when on May 10 the honor of the centenary of the composer's Carnegie Corporation of New York made birth, a grant of fifty thousand dollars, thus raising the entire subscription to \$1,045,-712. Of this amount \$326,936 was con- have been granted to Earl Hawley Robintributed by radio listeners. With all ex- son, of Seattle, Washington; Marc Blitz-

HERE, THERE AND EVERYWHERE IN THE MUSICAL WORLD

American Composers and year old pianist-composer in a program

the United States when on the program Orchestra, with its concertmaster, Richard Burgin, as soloist,

THE OHIO STATE MUSIC TEACHERS' THE ELEVENTH CHICAGOLAND MUSIC ASSOCIATION met at Dayton from June FESTIVAL will be held Saturday, August Merit as the "outstanding 18th to 20th. Participants in the pro- 17, in Soldiers' Ffeld, with eight thounative interpreter" of grams were Dr. Russell Morgan and sand men, women and children from American music for the Joseph W. Clokey, speakers; Beryl Ru- thirty states of the United States and season of 1939-1940, by the binstein and Arthur Loesser, piano duo Canada participating. One million people National Association for artists; and Elizabeth Pastor, eleven have attended the ten previous events.

> DOUGLAS MOORE, a member of the musical faculty of Columbia University, PAUL HINDEMITH'S new "Concerto for has been announced by President Nicho-Violin" was heard for the first time in las Murray Butler, as the successor of Daniel Gregory Mason as head of the of April 19th of the Boston Symphony Department of Music. Mr. Mason will continue as MacDowell Professor of

= Competitions

piano accompaniment. Entrances close February 1, 1941, and further informa-tion from Mrs. Merle E. Finch, 3806 North Kostner Avenue, Chicago, Illinois,

Hundred Dollars for a solo vocal setting of a poem of the composer's choice, is offered under the auspices of the Chicago Singing Teachers Guild, Registrations close October 15, and particulars from Walter Allen Stults, P. O. Box 694, Evanston,

A PRIZE FOR WOMEN COMPOSERS is offered by the Women's Symphony Society of Boston, for a work of symphonic proportions. The field is national; the competition closes November 1, 1940; and full information may be had from Mrs. Elizabeth Grant, 74 Marlborough Street, Boston, Massachusetts

LARS for the best Anthem submitted before January 1, 1941, is offered under the

PRIZES OF \$250 AND \$150 are of- auspices of the American Guild of Organfered by the Sigma Alpha lota sorority for a work for string orchestra and one its donor. Full information from Amerfor violin, viola or violoncello solo with ican Guild of Organists, 630 Fifth Avenue. New York City.

GRAND OPERA PRIZE: A Public orth Kostner Avenue, Unicago, Illinois.

THE W. W. KIMBALL PRIZE of One admerican Composer (native or naturalized) is offered by the Philadelphia ralized) is offered by the Philadelphia Opera Company. Contest closes August 15, 1940; and the successful work will be erformed in the 1940-41 season, Judges: Leopold Stokowski, Eugene Ormandy and Sylvan Levin. Full information from Philadelphia Opera Company, 707 Bankers Securities Building, Philadelphia,

A NATIONAL CONTEST, open to native or naturalized American com-posers, by the National Federation of Music Clubs, offers prizes for vocal solo with piano accompaniment, piano solo, two-piano composition, two violins and A PRIZE OF ONE HUNDRED DOL-piano, and full orchestra. Complete par-ticulars from Miss Helen Gunderson, School of Music, State University, Baton Rouge, Louisiana.

DEBUSSY'S "PELLÉAS AND MÉLISAN-DE" will have its first American performance in English when given in the coming season of the Philadelphia Opera Company, Tschaikowsky's "Eugene Onegin" will also be in the repertoire, in

GUGGENHEIM MUSICAL FELLOWSHIPS

na to his birthplace, Legnano, Italy, to be placed in a mausoleum including a museum to house his music and documents relating to his life. His compositions, mostly operas once so popular, are now

tributed by radio listeners, with an ex-son, or Season, washington, man, the season of the drive paid, there will be stein, of Philadelphia, Alvin D. Blur, or bered as a friendly adviser of Beethoven, cause of differences with the management of the drive paid, there will be stein, or all and the season of the drive paid, there will be stein, or all and the season of the drive paid, there will be stein, or all and the season of the drive paid, there will be stein, or all and the season of the drive paid, there will be stein, or all and the season of the drive paid, there will be stein, or all and the season of the drive paid, there will be stein, or all and the season of the drive paid, there will be stein, or all and the season of the drive paid, there will be stein to the season of the drive paid, there will be stein, or all and the season of the drive paid, there will be stein the season of the drive paid, there will be stein to the season of the drive paid, there will be stein to the season of the drive paid, there will be stein to the season of the drive paid, there will be stein to the season of the drive paid, there will be stein to the season of the drive paid to the season of the drive p perses of the crive paid, there will be stell, the removement of the perses of the crive paid, there will be stell, the removement of the perses of the crive paid, the perses of the crive paid the perses of madly jealous rival of Mozart,

Welch of the faculty of Princeton University spoke on "Mozart", and the event SALIERI'S ASHES are to closed with a performance of the be transported from Vien-"Requiem" on the third evening, with Werner Josten conducting. sensationally successful on her American tours of the "Gay Nineties," has been giving a series of concerts at the Schola Cantorum of Paris,

GIUSEPPE CREATORE, conductor of the practically forgotten; so New York City Symphonic Orchestra, a (Continued on Page 504)

STANLEY SMITH, for

twenty years dean of the

Yale University School of

Music has resigned from

that post, to which Rich-

ard F. Donovan, assistant

dean, will be appointed.

Professor Smith will

continue to conduct his

has been a teacher in the

DAVID STANLEY classes in composition, He

school since 1903, and in 1919 succeeded

May 13th, at Peterborough, New Hamp-

shire, commemorating the composer and

celebrating the release of the "MacDowell

Stamp" by the United States Post Office

A GIFT OF \$5,000 to the Minneapolis

Public Library has been made by Mrs.

Emil Oberhoffer, widow of the founder

and first conductor of the Minneapolis

Symphony Orchestra, the locome from

which will be used to purchase books of

music and about music. The gift is in

memory of Emil Oberhoffer, whose per-

sonal library of one thousand orchestral

scores and books on music was donated

to the Library in 1936. With the Rossiter

Band and Orchestra Collection of twelve

thousand items, among several not so

large this has become one of the most

valuable musical libraries in all America.

ORCHESTRA, with Charles Boudret con-

ducting, "won golden opinions" for a

concert recently given in the Salle Pleyel

the music department of Smith College,

Northampton, Massachusetts, on May

26th to 28th inclusive. The first two eve-

nings of varied works included the "Sym-

phony in C major". "Concerto in E-flat

for Two Pianos", "Quartet in F major for

Oboe and Strings", and the "Quintet in

G major." Dr. Alfred Einstein spoke on

"Performing Mozart", Roy Dickinson

YVETTE GILBERT, Parislan diseuse, so

THE ETUDE

A MOZART FESTIVAL was presented by

QUEEN ELIZABETH OF BELGIUM'S

"MACDOWELL DAY" was celebrated on

the late Horatio Parker as dean,

Department

of Paris

The Champions

TITHAT IS IT about the human race that makes it bow to ikons? Why is it that millions of people insist upon knowing who is the champion? Who is the leader? Who is the first? Why is it we want to know who is first, which is the biggest, which is the smallest? Why do the fat lady and the human skeleton draw such crowds to the side show?

Of course, we in America are ridiculed by our European brothers, who are only too willing to think of us as a race of "blow-hards" claiming first rank in everything. Anyone who has traveled, however, knows that this is by no means a trait confined to these shores. We well remember a pianist in Berlin who, like others in other countries, was striving to become the champion endurance pianist of the world, and sat at the keyboard for the best part of every day playing stupid little tunes until exhaustion mercifully put an end to his competition. The Berlin public, famed for its classical musical events, had still enough of hoi nolloi to make this utterly useless and ridiculous competition the sensation of its time. The Berlin public eagerly hoped that it might produce a champion pianist, Hunting a champion is, in fact, one of the most widely demonstrated weaknesses of the human race. The man who can write the "Lord's Prayer" on a

grain of rice always draws a crowd. Nobody seems to ask what the good of such an attainment could possibly be.

We have just been reading in that excellent educational journal, "School and Society", the report of a survey made by Paul R. Farnsworth of Stanford University, designed to reveal who among the great composers rank highest in the estimation of the statisticians. We would not pay any attention to this save for the fact that we have for decades received numerous letters from readers in all parts of the world asking, "Who is the greatest composer?" "Who is the greatest pianist?" "Who is the greatest singer?" "Who is the greatest violinist?" We always reply that there is no way in which this question can be satisfactorily answered. as it is a matter of individual opinion and personal taste. If you were to ask a thousand people who the greatest pianist of the last half century was, you would probably learn that most of the thousand agreed that it was Ignace Jan Paderewski, However, in that thousand there would be several who would violently dissent from that opinion.

Mr. Farnsworth's survey is therefore only useful as the representation of the consensus of opinion of certain expert statisticians, and from that standpoint it is thought provoking. This is how they get at these estimates. Let us take the case of Dr. James McKeen Cattell, an extremely able and brilliant psychologist and business man, born in Easton, Pennsylvania, in 1860. Dr. Cattell was trained in Europe and America, and he has a string of degrees and honors that looks like the tail of a comet. Editor of many maga-

zines and large publishing undertakings, he finally decided late in life to go into business for himself; so he established Science Service, and The Science Press printing company, which has had a success amazing even to his friends and admirers. In 1903 Dr. Cattell published a list of the one thousand most eminent people of all time. This he dug out of encyclopedias, American and foreign, by the arbitrary method of measuring the number of inches of printed matter given over to each historic feature.

We have a great respect for Dr. Cattell's scientific reputation and his great accomplishments; but we must insist that, from our years of daily use of reference books, this method seems very fallacious. Of course Dr. Cattell can say, in the words of Old Bill of World War fame, "Well, if you knows a better 'ole, go to it." We have no particular method to suggest, but we do not think that Dr. Cattell's plan is either sound or fair.

We have many times been editorially "riled", when examining reference books, to find large space given to nincompoops, while worthy persons were scantily noticed. Even in the case of the masters, we came across such a situation as this. In 1867 Sir George Grove made a trip to Vienna with Sir Arthur Sullivan, at which time they discovered the Schubert "Rosamunde" music. When it came time to produce the great Grove's Dictionary of Music and Musicians", his enthusiasm for Schubert led him to prepare a biography which now takes up fifty-six pages. The biography of Wagner, however, occupies only thirty-five pages; that of Mozart, thirty-four pages; that of the idol of the English people, Felix Mendelssohn-Bartholdy, over sixty-four pages; and so on. We would not want to lose one word of the Grove-Schubert biography, but the inequality of the length of these essays is altogether out of proportion to the world appreciation of these masters. To quote Dr. Farnsworth's article:

"Now it must be admitted that the musicians did not fare very well at Cattell's hands. The first to appear was Mozart. who was 93rd (number 1 was most eminent and number 1,000 least eminent). Beethoven received number 220, Handel 261, Haydn 300, Rossini 326, (Continued on Page 499)



CHAMPION LISZT

In the various fields of music, it would seem that only in that of the piano is it widely and generally admitted that one man stands out above all competitors as the outstanding figure in History, and that is the majestic personality Franc Liest

Youth and Music

Penys and the Recorders

SAMUEL PEPYS (1633-1703), he of the famous "Diary," was a man of parts and addicted to music. In 1668 he went to see a performance of a play with music, with the title "The Virgin Martyr," written by Massinger and Dekker. It dealt with the sad tale of the daughter of the Roman Emperor Diocletian. Pepys was so moved that he wrote in his quaint style: "That which did please me beyond anything in the whole world was the wind musique when the angel comes down, which is so sweet it ravished me, and indeed in a word, did wrap up my soul so that it made me really sick . . . that neither then, nor all the evening going home and at home, I was able to think of anything, but remained all night transported, so as I could not believe that ever any music hath that real command over the soul of man as did this upon me; and makes me resolve to practice wind-musique and make my wife do the like.

What Pepys probably heard was a lugubrious minor melody played upon a recorder or a flute-a-bec which was one of the most popular musical instruments of that day. The contemporary plays, including those of Shakespeare, are filled with references to recorders and flute-a-becs. The difference between these instruments and the modern flute is that in the recorder the air was blown into a tube while in the flute of to-day the player blows over a hole in the hollow tube which magnifies the vibrations caused by the player's lips or embouchure. The tin whistle is a cheap modern instrument built upon the principle of the recorder. The more modern English term for such an instrument is "niffle flute." Recorders were usually found in sets of fourdiscant, alto, tenor, bass; but a band of forty recorders, a kind of flute orchestra, was not uncommon. King Henry VIII had seventy-six recorders, twenty-seven of them being of ivory with silver and gold mountings. Some of the recorders were eight feet in length.

There is a well defined modern movement in England and in America to revive flutes of the recorder type. Some enthusiastic teachers even go as far as to have their young pupils make the instruments from bamboo.

Music and English Study

A SHORT TIME AGO, Dr. E. M. Gwathmey, President of Converse College, Spartanburg, South Carolina, where, for a quarter of a century, special attention has been given to extensive musical cultural work, paid our Editorial Offices the honor of a call. During his conversation he remarked that Dr. Weldon Myers, head of his Department of English, has noted some remarkable results from students who had had a musical training. Dr. Myers reports:

"The question occurred to me many years ago in connection with a class in advanced composition. A music student stood first. She had an excellent vocabulary; she was interested in ideas; she saw a point quickly and developed her thought with unity and deftness. She always finished what she undertook. I did not know at first what her major was, and was surprised when I learned that it was music. My inexperienced conclusion was: She is excellent in Énglish in spite of her music.

"Since that day the same traits in music students have struck me again and again. Some previous discipline seems to have forestalled or corrected certain

"Students, not thoroughly trained, reveal a perfect willingness to use words in a loose, vague way-to

write statements which on the least analysis prove meaningless or absurd. Along with this common fault there often goes another-a run-off diffusiveness which is found to serve at least the purpose of eking out the required number of manuscript pages. Again the student mind is easily exhausted or discouraged by the effort which the organizing of thought calls for. A good subject may be chosen and a brave beginning made, but the composition turns out confused or half-

"From these faults the music student seems comparatively free. She is more likely to have habits of accuracy, thoroughness, and completeness. She more easily concentrates on the topic in hand. She weighs the meaning and effect of words, She has a conscience against blundering and mind-wandering. She derives from some source energy and patience to earry a projected composition through to a finish.

"Of course, not all music students exhibit these traits. Sometimes they present a peculiar reluctance to express themselves in written language; sometimes they seem to me to have very little feeling for the music of words and very little appreciation for what is really excellent in poetry. And I should do injustice to those not musically trained to say that the most gifted creative writing is done by music students. But, generally speaking. I believe that the relation between music and English expression is as close as I have indicated and that the music student possesses a readiness for apt and artistic speaking and writing."

An Unworthy Practice

AN ABUSE which is not merely unethical, but distinctly illegal, is that of copying copyrighted music by hand or through any mechanical method. This is a very serious matter and one which makes every offender liable to arrest and conviction. The copyright laws are extremely strict and are made for the protection of the property rights of every citizen engaged in creating works for publication or in publishing these works. Without these laws, the creators and the publishers could not exist.

We are aware that those who copy pieces rather than buy individual copies, have no thought that they are stealing. They have done it in most instances without any idea that they are committing the sin of theft. People who would not dream of robbing a till or picking a pocket have deliberately copied page after page of a composer's work without any intention of paying him for it. This is an abuse which cannot be tolerated. Where offenders are eaught, they will have to stand the serious consequences. No part of a copyrighted work may be copied for professional use, for arrangement, or for class or band use, without the permission of the publisher who represents the creator. To do otherwise is to break the law.

It is only in this present century that creators and publishers in the field of music have begun to seeurc anything like a really just return for their efforts; and this is in large measure due to the magnificent achievements of the American Society of Authors, Composers and Publishers (ASCAP) which, through its collective strength, has been able to fight aggressively the moneyed interests which have sought to profit from the performance of the composer's works without letting him have the share that is properly due to him. Even despite the legal battles of ASCAP, what the composer actually receives is a very modest pittance compared with the benefits that he gives to those who use his music and make millions through it. The strength of ASCAP is possible because the copyright laws of all nations say, "You must not steal the creator's rights"; and eopying is merely another form of stealing.

America's Pioneer A Cappella Choir of Youth

AT ST. OLAF COLLEGE in Northfield, Minnesota, when school convenes in the fall, the students wonder not for what team or sorority they will be chosen, but whether or not they will be accepted for the choir. To be in the choir is so great an honor that two to three hundred students try out for it yearly, hoping, each one of them, to

be among the twenty to thirty new singchoir's total membership of approximately sixty singers represents the loss in personnel sustained each Commencement Day.

that the choir has for many years been under of the choir is going to be." For this reason he

the leadership of a distinguished and inspiring director, Dr. F. Melius Christiansen, who is as sensitive to choral balance, timbre, precision of attack, and to the meaning of music, as is a seismograph to earthquakes. To sing under him at divine services on Sundays will be a musical and an emotional experience not soon forgotten; and to go on tour under his direction will give one the thrill of being part of an organization that has found fame while seeking perfection, Oddly enough, in what is often termed this material world, this choir, appearing in the vestments of the church and singing only sacred music, but singing it superbly, has

brought acclaim to itself, to its leader, and to (Above) The ic-St. Olaf College; and it has toured this country from coast to coast and border to border, besides making two trips to Europe.

The choir is no place for a lazy boy or girl, for an approach to perfection is not reached unaccompanied by exaction. First of all, he must be a good scholar; second, he must give, as a minimum, ten hours a week to practice and general rehearsal, and third he must make up studies missed while he is on the choir's annual tour. Every composition is committed to memory during part practice and no music is used at general rehearsals. And to give flexibility of performance and accuracy in intonation there is continual repetition and drill, phrase by phrase. Furthermore, he will never coast along on mere ability to read music or simply by virtue of a good voice. Unless he can enter into the spirit of a composition and interpret its meaning, he is not St. Olaf Lutheran Choir material.

Each Year a New Choir

The choir in its present form has been in existence since 1912, and since 1919 it has been the custom for all members of the organization to hand in their resignations at the end of each college year. This is an example of their devotion to the work of the choir and to its high standards. For by doing this they give Dr. Christiansen the greatest possible latitude in selecting members for the ensuing year, a chance to balance each choir as a whole, building it afresh each

Blanche Lemmon

ers selected; for this one-third to one-half the season from just such material as he needs for Music Building. It is an attractive five-story perfect tonal blending. "In ways which perhaps the casual listener does not appreciate", he says, The reason for this interest lies in the fact year I never know in advance what the make up rooms for piano and organ practice.

mous St. Olai Choir, comwegian-Americans. (Right) A close-up of Dr. F. Melius Christor of the choir at work on a choral manu

never selects music in advance, at least not more cities local churches or organizations honor the than tentatively; not until the choir is formed can he tell with certainty just what its perfectly adapted repertoire needs will be.

In addition to ambition and patience under discipline, the youth who becomes a member of the choir needs other characteristics. Basic quali- can be made to stretch fairly far, fications include Good voice.

Good ear, Rhythmical perception. Ability to sing at sight. Knowledge of rudiments of music. Good pronunciation,

Educated taste. Musical temperament. Experience,

A willingness to sacrifice self-interest for the general welfare of the choir. To which might be added character and spirmusic well. But these qualities are inherent in the student body, a heritage from pioneering Norwegian ancestors.

As far as possible, vacation periods are used to cover the yearly tour, though two weeks of school time is permitted. Proceeds from these tours, after expenses are deducted, are given to the College; and they have in large part made possible the erection on the campus of the

Gothic structure, of gray stone, which contains the office of the Director, a library, a social room, "the balance of the choir varies from year to one class room, nine teachers' studios, and thirty

> Along with the opportunity to make such handsome gifts to its alma mater, and with the opportunity to display high artistry and to evoke encomiums, the tours also afford choir members a thoroughly enjoyable time. How much fun they have while traveling about is interestingly told by a former member:

The Event of the Year

"Of course the choir trip is what every member looks forward to. The choir sings in the most important cities in the United States: and during the last few years the concert in New York City has been held in the Metropolitan Opera House. While touring the choir enjoys the greatest luxury. The members are allowed a generous amount of money each day for meals, and may

eat when and where they please. Aside from that the manager arranges everything. They always travel in private cars, stay at the very best hotels in every city they visit, and almost always have some pleasant and interesting sight-seeing trip arranged for them at no cost whatever to the individual. In fact, most of the choir members are able to save enough out of their food allowance to buy gifts and souvenirs and small articles of clothing they need. In many cities the members have friends or relatives who invite them out for one or two meals: in some

choir with a banquet, and so on. Then, too, most of the members regularly eat only two meals a day-a late substantial breakfast and an early, fairly light dinner. So the two and a half to three dollars a day they are allowed for food

"Wherever they go all sorts of attentions are showered upon the choir. Flowers, candy, magnificent testimonial banquets, scenic drives, visits to places of interest such as factories, and so on. I remember a visit to a cookie factory that was delightful! Then the extravagant press notices and all the other flattering attentions make one taste for a few brief weeks the delights of being famous! Oddly enough, the individual members never take any credit to themselves. It is never 'we' but 'the choir', or 'Christy', as the members affectionately term their leader. One will hear 'Christy was certainly marvelous last night': 'It ituality, if the choir member is to sing religious seemed to be a successful (Continued on Page 486)

THE ETUDE

The Music of the Walt Disney Cartoons

A Conference with

THE MUSICAL SETTING of the Disney car-

toons fills a niche all its own. Our music is

its purpose is quite different from that of the

background music of life-action films, where the

dramatic play is calculated according to ordinary

human psychology. It must be comprehensible

"motion picture" music, true enough; but

Paul J. Smith



Musical Director of Walt Disney Studios Joint Composer of "Pinocchio", "Snow White" and Other Successful Films

Secured Expressly for The Etude Music Magazine by BOSE HEYLBUT

dealt out as theme provokers during the earliest stages of production. The number and type of featured songs are also decided in advance. Always, there must be one to symbolize affection, and one to sound the adventure note in a march rhythm (Heigh Ho! from "Snow-White", and Hi! Diddle Dee Dee! from "Pinocchio"); the three or four other musical expressions of emotion depend on the story material. It is impossible to say how long it takes to complete a song. A "natural" may appear after only a week; it may take months to work out a single phrase.



One of Geppetto's Music Boxes in "Pinocchio" The songs are the first basis of the complete score. We like to use them as leitmotifs, to suggest both characters and situations throughout

the picture. Take, for instance, the little theme

with the hoppity-hop rhythm that symbolizes

Jiminy Cricket. It is stated as the Cricket's tune,

and appears as the inner voice of a more impor-

tant theme, or merely as a rhythmic suggestion.

in every scene in which Jiminy is about to as-

sume the center of the stage. The star song is

sung but twice in the picture, but it appears (in

every sequence where Jiminy and the Fairy com-

bine their powers in working out Pinocchio's

destiny. The development of these variations of

the theme requires the most detailed care. The

spectator must be aware of the theme and of its

slightly altered form, but neither theme nor

to children, without in any way ranking as juvenile. It must complement the action and at the same time remain subordinate to it. At no time may dialogue be disturbed, yet the score must be considerably more complete than that of the life-action picture. An animated cartoon is an unusually closeknit unit. Music, dialogue, and visual effects must accomplish their goal in a comparatively short time, because the specific demands of cartoon psychology call for a great deal of diversified action. Thus, while it ranks as lighter entertainment, it must be all concentrated red meat, without leisurely saunterings down by-paths of interest. And, of great importance, interest must be held without too much insistence on love ("Pinocchio" has no love interest at all). These are some of the considerations that govern the preparation of our scores.

WALT DISNEY with some of his thousands of "Pinocchio"

We begin musical work with the song material, leaving the full orchestral score for much later. When the story and characters have been established, the general style of the desired songs free variation, parallel chords, and so on) in is outlined to our staff. In preparing "Snow-White", for instance, our composers were trying out effects to express Snow-White's romantic interest, and the antics of the dwarfs, long before the actual drawings were completed. In "Pinocchio" the affection between father and child, and

occupying his conscious attention. One of the means we used to embellish the fairy effect was to add half-tones, in both directions, to one of the higher, flutier tones of the Novachord (an electric organ), combining them in tonal clusters of rather free fantasy, resolving them always in consonance, and with great care for musical The score begins to take shape only when the

animation, or drawing, is far enough advanced to give the composers something definite to look at. The Disney Studios have developed their own system for assuring the closest possible synchronization of action and music. We know the speed with which the film goes through the camera, both in taking the picture and in showing it. This rate is ninety feet per minute. However, problems of animation make it impossible to attain the exact coincidence of action and music unless this speed is broken down into smaller units. For this purpose we have developed an electric device called a click-loop, which can be adjusted to any desired speed, after the fashion of a metronome, and which gives an audible click after every twelve, fourteen, sixteen, and so on, frames of film. Thus, the ninety feet per minute of flim can be divided into three feet every two seconds, or slx feet every four. It is from these smaller units that we work. coördinating the speed of animation with its exactly fitting music. If, within twenty seconds, a character turns his head once to the left and once to the right, we can catch each turn, at the proper second, and supply it with its own notes, synchronized exactly in terms of clicks.



Musician-composer checking his piano score with the rough animation reel of "Pinocchio" as it Moviola.

Catching the Moment

In preparing "Pinocchio" we also used a free beat, for localizing such moments as required special musical elaboration, or for some treatthe conscience symbolism of Jiminy Cricket, were variation may at any time rise to the point of fused by the measured (Continued on Page 494)



Operatic Nomads in Opera Land

No You Want to Sing in Opera in Italy? Here Is How They Begin

Mila Trouk

rows of half finished slippers standing along the houses, drying in parts. The tailor peered at us over his heavy, charcoal-laden iron on a board The author of the following article was before his shop. Broom-makers hummed softly

> in the left hand; while garlands of onlons and garlic, entwined with red and yellow flowers. swung gently in the breeze across the entrance to the dark, open shops. We zigzagged for almost two hours shouting up to open windows and narrow hallways, only to learn that everything was already occupied. At last we engaged three rooms four flights up in the home of a tailor, at five lire per night for each room. There were three entrance doors to the apartment, and three long keys were

while tying their many colored raffia into shape.

The fruit and vegetable women, squatting be-

tween large baskets of peaches and plums, meas-

ured out half and whole kilos on scales held fast

stove occupied three quarters of the rear wall. It had a large forward-jutting chimney, all painted a bright blue. and grated openings, underneath which burning wooden sticks or glowing charcoal provided the fire necessary to cook a meal. Beyond the window beckoned a green country of fertile fields and distant hills. The sun shone on an array of bird cages containing not only canaries but also nightingales with whinping tails, and a finch which could not get along with the rest - probably professional jealousy. Having washed my hands in an odd contraption of a basin that could be tilted toward a pail below it. I then went out in the street, hoping to find my way back to the theater.

conducting singing classes in New York when she heard of an opportunity to join a Compagnia Lirica Ambulante (Caravan Opera TAVING ARRIVED in Milan, among those I sought to find at the Sindacato dei Musi-Unit) in Italy. Knowing that many of the cisti (Musicians' Union) was the imprevery greatest of the singers had gotten their sario I had met in New York. The Sindacato is start in these companies, she decided to in the Galleria Umberto, that gigantic arcade spend a season in one of them. Among those through which Mack trucks might drive with known to Americans who have toured with ease. The Galleria is the daily meeting place of the Caravan Operas in their early years have singers and musicians. There, at the cafe tables been no less notables than Caruso, Martinelli protected from the sun and the rain, all musiand our own Edward Johnson .- Editor's Note. cal prospects are discussed. There I learned that these picturesque musical caravans were growing fewer, owing to the growing popularity of municipal open air opera. The previous night I had heard Mascagni conduct, with amazing retardation of tempi, his "Cavalleria Rusticana", to an open air audience of thirty thousand. In Verona is another such open air opera space

attached to the Compagnia Lirica Ambulante owned by Maestro Sorriente, who was represented by the impresario Minciotti. This company was tracked down at Montevarchi, where times I had to go out to get my smart looking suitcase was left at the station as it contrasted strangely with the sacks of onions, potatoes, and bundles of every description. Walking down the hot and dusty street, on the main street were woeflanked by musicians on both sides, I noticed all the natives staring at me, probably thinking it strange that there should be a lady musician at- ten lire a night. They were tached to a traveling orchestra. The theater was lighted with a solitary dana modernistic building set in an Old World street and was used mostly as a moving picture house. Together with the club house of the Fascisti and the Youth Center, it represented one of the triumphant achievements of the new regime of Mussolini. Signor Minciotti reluctantly agreed to my serving in the orchestra, when I explained that I was an American musician who desired

classic baths of Caracalla, the open air opera

can accommodate forty thousand people.

A Strenuous Calendar

JULY, 1940

one in the morning. Even then the audiences rarely returned to their homes but gathered in the local cafes to discuss the merits of the com- given to me to unlock and close them. Entranced pany and its work. Lost sleep could always be and intrigued, I examined the kitchen. The

made up at the siesta on the next day. This arrangement seating thirty thousand; while in Rome, at the was a hardship to the singers, who rarely ate anything substantial after two in the After wasting much valuable time. I became afternoon and sometimes found themselves literally exhausted by hunger before the performance was over. Some-"caramelli" (candies) for

The two alberghi (hotels) fully shabby, dingy stone buildings. Rooms cost nine or gling electric bulb of about twenty watts. The beds were melancholy sagging iron structures, from which one might survey the peeling plaster on the damp walls. The privilege of running cold water was

considered a great convenience. These were the to travel with the company to gain experience. "luxury" rooms, which had been already preëmpted by the elite of the Compagnia. My guide confided that private rooms were cheaper any-Rehearsals began at five P. M. and finished at way, and then our search began. Up and down seven-thirty. The performances started at nine- we walked the hardtsidden streets, where every



in Venice of "Romeo and Inliette"

Enthusiasm Minus Glamour

At the theater I found a waiting crowd before the box office. Tickets sold slowly, because every buyer had to be shown the location of his seat; and the man in the box office, with a pencil thirty of the evening and sometimes ended at trade is plied in the open. There were rows and drawn diagram before him, had his hands full

Music and Culture

Cheerfully I addressed the watchful impresario, saying that there would be a full house. He shook his head. There could be no full house before the cronaca got around. Now the cronaca represents the opinion of the natives listening to the performance, not so much in the theater as outside in the street. If these opinions are favorable, the theater will be sold out on the following night; if not, the company might as well pack up and leave town. In our case the cronaca went away with glowing reports. The theater was sold out while we had the same artists on the bill. Came a change of artists, and a repetition of the cronaca, fortunately followed by the same success.

Shortly before nine in the evening I found myself in the brightly decorated auditorium listening with astonishment to a slightly dissonant orchestra playing the opening strains of "Lucia di Lammermoor" by Donizetti. A handsome, manly-looking Lord Arthur received the first ovation. The scenery was not so shoddy as I had feared. The chorus, composed of about twenty male voices, presented itself passably well costumed. Everybody sang and acted in the old opera tradition, standing rather still and facing the public. The advent of a slender, attractive Lucia caused a general ripple of approval. She was a marvel on pitch and executed her difficult part without apparent effort. The audience liked her sensitive acting and her blond wig, and acclaimed her repeatedly. All the singers were well received. They were youthful, between twentysix and thirty-two years of age, good-looking, and had fresh voices.

Where Life is Music

As the action progressed I became aware that somebody behind me was softly anticipating it word for word, phrase by phrase, not only arias but also duets, recitatives and choruses. Intrigued by such complete knowledge of the opera. I turned to see who possessed it, and observed a youngish peasant woman in a clean but threadbare cotton dress, her face careworn and already lined with wrinkles, as she explained the opera to her two children, about two and six years of age.

Again the evening was a success. After the close of the performance my musician friends conducted me to the hotel where I could meet the stars as they sat around a table in the dining room behind the bar, indulging in a late and well deserved feast. There were immediate requests for a criticism; and they were very friendly, offered me food, coffee and wine, and eagerly answered my questions.

In the days that followed, the artists and I became fast friends. There were many little incidents in which my help was more than welcome. It was soon learned that there was a strict difference between singers, respectively the chorus and the stars, with the latter never called singers but always "artists." They kept to themselves. apart from all others, aware that, although for the moment they had to sing for little money and thus to gather experience, destiny was probably right now preparing their seat among the rich and famous artists of the world. Young as they were, they were not so inexperienced. They might have started when knowing ten operas or so; but today they already knew fifteen or twenty and had had their chance to sing all of them. Among them were many works seldom if ever heard in America, like "Ernani", "La Favorita", "Fedora", "Le Rondine", "Un Ballo in

The Aeolian Harp -and How to Make It

By Rosemond Jean Mead

HIS Aeolian Harp has been constructed successfully a number of times in the music department of a small rural high school and in homes of students.

Make a box with the top, bottom, and sides of thin wood and the ends one and a half inch

FIFTY YEARS AGO THIS MONTH

THOMAS TAPPER, who contributed such a wealth of oracular counsel to American students, gave this sage advice on "Method of Study.

"Music is an art so exciting, so quick to act upon the nervous system, that often, through mere physical inability to continue, one must frequently cease music work for a time and seek either quietude or a change of occupation. It is a wrong to the physical self to work too many hours per day. Too intense application to study simply means that the candle of life burns at both ends. Those who study instrumental music and theory should find six hours per day sufficient as a general average. Students who study ardently are apt to be intense workers, that is, they concentrate all power of thought and action while employed, and thirty-five or forty hours per week of attentive, careful study should be enough. Sixty hours of inattentive work is a poor in-

"To study more than one branch of music at one time is an advantage, because the mind. weary with the monotony of one task, finds satisfactory rest in another. The ideal thing is to have the mind ever keen and ready for the labor in store for it, but this is perhaps as impossible as was the quest of Ponce de Leon for perpetual youth. Yet, on the other hand, it is within the power of all to guard against undermining health through carelessness and lack of thought for physical welfare. No practice and no study, should be the rule when the mind is weary and begs for rest. Remember that Nature first warns, then implores then demands"

beechwood. Form it the same length as the width of the window in which it is to be placed. The box should be three or four inches deep, and six or seven inches wide. In the top of the box, which acts as a sounding board, make three circular holes about two inches in diameter and an equal distance apart. Glue across the sounding board, about two and a half inches from each end, two pieces of hard wood, one-quarter inch thick and one-half inch high, to serve as bridges.

Now procure from any musical instrument maker twelve steel pegs, similar to those of a pianoforte, and twelve small brass pins. Insert Maschera", "I Puritani", (Continued on Page 484) them in the following manner into the beech-

first commence with a brass pin, then insert a steel peg, and so on, placing them alternately one-half inch apart, to the number of twelve.

For the other end, which you must commence with a steel peg exactly opposite the brass pin at the end first described, place other brass pins alternately, to the number of twelve. By this arrangement you have a steel peg and a brass pin always opposite each other, which is done so that the pressure of the strings on the instrument will be uniform.

To string the instrument, use twelve violin strings, making a loop at one end of each string, which is to be put over one of the brass pins. Wind the other ends around the opposite steel pegs. Tune them in unison, but do not draw them tight. To increase the current of air, a thin board may be placed about two inches above the strings, supported at each end by two pieces of wood. Place the instrument in a partly opened window and, to increase the draft, open the opposite door.

Was Herbert Spencer Right? By J. D. Cushing

Herbert Spencer (1829-1903) possessed one of the richest and most accurate philosophical minds among the nineteenth century philosophers. His "Principles of Biology", "Principles of Psychology", and "Principles of Sociology" were in their day widely quoted books. His whole life was spent in the fervid pursuit of scientific truth. In his later days he wrote "Music must take rank as the highest of the fine arts-as the one which, more than any other, ministers to human wel-

From the time of Plato, great thinkers had expressed the same thought in slightly different words. When Spencer died, phonographic recordings were known, but he never heard a radio message. Nor could he have envisioned a world with the finest of all music made available in millions of homes, where, in Spencer's day, people could do little more than read about it. Spencer would have been thrilled by the manner in which electrical inventions have stimulated an interest in music study.

The Polka Again By Nathaniel L. Grace

The century old polka, that was the rage in Europe when Queen Victoria and her beloved consort, Prince Albert, danced it in the London of the 1840's, is again becoming popular in our ballrooms. Why? Possibly pictures in the movies have revived the desire for this merry two-four dance. Perhaps Smetana's jolly polka in "The Bartered Bride", or Jaromir Weinberger's gay fugal polka in "Schwanda" has had something to do with it. Again, the popular success of the trite Beer Barrel Polka may have done its part.

The polka mazurka, which became an art form under the fingers of Chopin, is a very different thing from the real polka, which is Bohemian in origin. The Bohemians have a dance resembling the Polish mazurka, but it is known as the redowa.

The concert polka, which arose in the sixties and seventies, and of which two of the best examples are the Polka de la Reine by Raff and the Grande Polka de Concert by our own Homer N. Bartlett, was for many years the chef d'œvre of pupils' recitals and still remains a very useful form for teachers who have to appeal to a very general audience.

The Love of Music and How It Is Cultivated

Dr. Carl E.

COUNT GEZA ZICHY

Was Their Fort stages of the development of allocationally in evidence in the elegated singer on the stage who may be bilastic to the principles underlying his

tiny Remade The Lives of Famous Mice of his message. There is much justification

Doron K. Antrimuse is a language of emotion. Through it composer and the performer convey their hemotions to the listener. It is a measure of means of nonecomposer and the performer convey their hemotions to the listener. It is a measure of nonecomposer and the performer convey their hemotions to the listener. It is a measure of nonecomposer and the performer convey their hemotions to the listener.

Let us consider first what it is that we love in music. Man comes into the world tuned to music. Back of all conscious awareness, back of all musical feeling, even back of subconscious assimilations and elaborations, is the purely physiological response which is a function and a condition of well being. This physiologically beneficent response of the organism to sound underlies all musical experience; without it we could not love music.

ALL HUMAN IMPRESSIONS may have one of two aspects; attraction

some degree; all of us hate some music;

and most of us, in the economy of

nature, are comparatively indifferent

and extravagantly wasteful to the rôle

that music might play in our lives.

Hatred and indifference to music are

important realities in life, worthy of

serious consideration; but our topic re-

stricts us to the positive side of musical

response, the love of music.

or repulsion. All of us love music in

Like colors, sounds may be beautiful in themselves, quite apart from music.

A single sound in nature or art is capable of appearing in endless variety in terms of tonality, dynamic value, duration, tone quality, and noise. It may be an object of beauty in itself, in thousands of ways quite apart from its utility in music. We find the tonal world in which we live full of beautiful and useful sounds which we love. They play a large rôle in our feelings of attraction and adjustment in nature. They may be beautiful to the untutored mind as well as to the intellectually and æsthetically cultured mind, in the same way that flowers may seem beautiful to a child because they arouse an immediate pleasurable feeling. Yet they are not music but merely the raw material from which music is made. Primitive man responded affectionately to the sounds of nature and was guided by them in his daily life. Even before language took form, single sounds carried meaning and gave satisfaction. Man took pleasure in his own vocal utterances or mechanically produced sounds which played a large rôle in his human economy and development.

Sound Tapestries

Sounds may be woven into beautiful patterns. This is music. We admire the melodic progressions, the rhythmic patterns, the harmonic are the motives which drive man to the creation, music is comparatively (Continued on Page 496)

structure, and the qualitative modulations in the flow of beautiful sounds. Harmony, balance, symmetry, contrast and fusions become embodied in musical form. Here the object of our affections is the artistic creation. The place of the musician is quite analogous to the astronomer's feeling of the sublime as he looks into the heavens in the light of his knowledge of the nature and movement of heavenly bodies.

Pure music may be associated with words, which tend to make a musical meaning specific. It may also be associated with dancing, dramatic action, marching, and other forms of action. which intensify the feeling of self-expression so essential to the hearing of music.

The strongest appeal in music lies, however, in its symbolic character. In this it excels all the other arts. As pure music, it can carry the listener, who is in the artistic and contemplative mood, to live his dreams, ideas and ideals realistically through the carrying power of symbolic music. The lullaby, the chant, the oratorio, transport the listener in the æsthetic mood, oblivious to self and surroundings, into a more or less carefree life of imagination.

Such are the objects of attraction, But what

appreciation, and performance of music? One of these motives is the love of knowledge as a thing in itself, the understanding of what is, and the power of passing from vantage ground to vantage ground in the logical creation, appreciation, and execution of art forms. High musical attainment requires high intelligence. Even in the cool and logical pursuit of the science of music, foundations are laid for the deepening of insight and the revelation of artistic values. Glimpses into the vistas of unexplored resources intensify the admiration, the feeling of awe, the glimpse into the infinite, which is love of the object pursued. Successful composers are persons who have a large and discriminating command of ideas.

Music an Inner Language But the love of music is essentially an un-

nalyzed feeling. Countless people feel the æsthetappeal in music without understanding any-MMEing about it. It may be like the notorious puppy e, which is frequently a blind but nevertheless deep love. This is particularly true in the lier stages of the development of musical in-

the media he seeks to mold, or the signifithe performer's forgetting what little he ws and indulging in self-expression in a e of abandon in which he deeply feels his

jealous and seeks to exclude all intruders at

The freaks of Fate often affect the fortunes of greate moment of her artistic appeal. nd small in a mysterious manner. Nothing more in. A large part of the pleasure in music comes erests the general reader, who puts himself in the om the satisfaction in what rhythm does. The lace of those whom Fate has favored, than thomposer presents a hierarchy of rhythms; the tumph of those who have struggled and sudden neasure rhythm, the phrase rhythm, the senund the way to success opened to them in an alrience rhythm, the movement rhythm, all moving takes this as a cue and adds or detracts, as the case may be, in his personal interpretation. But in psychology it is shown that all musical listening is action, a constructive response on the part of the listener. Thus rhythm is primarily a projection of personality. My rhythm flows from

what I am, and the music is the conveyor.

All art is play, and the charm of music, the purest form of art, lies fundamentally in the fact that it furnishes a medium of self-expression or the mere joy of expression without ulterior purpose. It becomes a companion in solitude, a medium through which we can live with the rest of the world. Through it we express our love, our fears, our sympathy, our aspirations, our feelings of fellowship, our communion with the Divine in the spirit of freedom of action. The main field of operation in music lies beyond the sensory impressions and overt actions. It lies in a tonal world of memory, imagination. thought, and pure feeling. The greatest charm of music lies in its symbolic nature and carrying power in the playful mood.

Separating the Musical Herd

But who loves music? The love of music is not universal. Deep, warm, and poised devotion to

THE ETUDE

A New Orleans Prodigy—First American to Appear in European Concerts

Study.

...th the top, buch ou and the ends one and a

W. J. Gates RESERVED

THIS MONTH

UR EARLY AMERICAN FATHERS were not particularly artistic folk and were little inclined to music, save in very rudimentary forms. Only a small proportion of them had any artistic background in Europe, for they generally came not from within but from without the castle walls. And art music was largely the product of wealth and position, though the greatest individual talents did spring from the soil. A Haydn might come from a cook's kitchen; but an orchestra to play his music had to come from an Esterhazy's pocketbook.

America's music, in its first two hundred years, had a horizon of church tunes and folk tunes. Better music was slow in arriving, and soloists were correspondingly laggard, vocalists being first to arrive and they not native but from Europe

Choral music took root in New England and operatic interest grew in New York and New Orleans. Several cities were experimenting with an orchestra, notably Boston. But the "American artist" did not arrive, save in an experimental form, in oratorio or opera, until the nineteenth century was one third

Our Pioneer Pianist

first American instrumental artist, Louis Moreau Gottschalk, who led the long procession of Amerprodigy, the first American artist to brave the

ness", and that term still was musically applipiano and its music to sections where art music impossible to secure an instrument for his con- come out of the New World. cert-we would say "recital."

Gottschalk was born May 8, 1829, of English and French lineage. At that time New Orleans opera, notably French opera, as was natural considering New Orleans' history. The lad was nurtured in this atmosphere.

At thirteen he was sent to Paris for study. In had just been reaping a golden harvest from the

THOMAS TAPPER, who contributed such a wealth of oracular counsel to American students, gave this sage advice on "Method of

"Music is an art so exciting, so quick to act upon the nervous system, that often, through mere physical inability to continue, one must frequently cease music work for a time and seek either quietude or a change of occupation. It is a wrong to the physical self to work too many hours per day. Too intense application to study simply means that the candle of life burns at both ends. Those who study instrumental music and theory should find six hours per day sufficient as a general average. Students who study ardently are apt to be intense workers, that is, they concentrate all power of thought and action while employed, and thirty-five or forty hours per week of attentive, careful study should be enough, Sixty hours of inattentive work is a poor in-

"To study more than one branch of music at one time is an advantage, because the mind. weary with the monotony of one task, finds -tiefactory rest in another. The ideal thing

Perhaps due to the interest of New Orleans the French capital he came under the patronage in opera, its musical atmosphere produced the of his aunt La Comtesse de la Grange and soon became a pet in royal and aristocratic circles. His teachers were Halle, Stamaty, Madelen and ican pianists. He was the first American musical the great Berlioz, who said of his pupil, "He is one of the very small number who seems to have European concert platform, and the first Amer- all of the various elements which go to make ican pianist to concertize widely in his own a consummate pianist-all of the things embodied in him to make a very great name and In the days when the central part of America imperial musical power." Even Chopin who first had scarcely emerged from the "state of wilder- heard him play at the Salle Pleyel, in April. 1844, ninety-six years ago, predicted that he cable to all but half a dozen of its larger Atlan- would become a king of planists. Three years tic coast cities, it was Gottschalk who hewed a later, Chopin, after hearing the American boy musical path through the country, bringing the play at the Salle Erard, predicted a great future for him. He was the first American to impress was unknown and to places where it was almost Europe with the fact that musical art might

Not a Showman's Freak

Gottschalk concertized with Berlioz, and in was second only to New York in its love for Spain, France and Switzerland; and he made one or two trips to South America. These were followed by his American tours, beginning in two operas, pieces for orchestra, and various 1853. He was then aged twenty-four. His first His first instrument was the violin. Later he concert was in Niblo's Garden, New York City. studied the piano and played in public as a child. and was such a success that P. T. Barnum, who

tour of Jenny Lind, offered Gottschalk twenty thousand dollars and all expenses for a year's engagement. Gottschalk's father refused to consider such an arrangement, because he thought it beneath the dignity of an artist to be hawked about the country by a circus manager. Therefore the trip through the States was undertaken without a professional business manager, and naturally it resulted in a considerable loss to the artist and his father. Later, his tours were managed by Strakosch, Grau, and others, and thus were more successful from a monetary as well as an artistic standpoint. How much Gottschalk might have benefited from Barnum's magic showmanship still remains a question.

It is the prevalent idea that Gottschalk excelled only in the performance of his own compositions. This is a mistake. Competent judges tell us that his playing of Bach, Beethoven, and other classics, was not only satisfactory, but also thrilling and inspiring. One artist said, "Whatever he played he glorified with the most superb quality of tone and brilliancy of execution always at his command."

At that date the country was in its first stages of artistic growth. Chlcago was a swamp; St. Louis, a small town. People went to a concert to see the man perform, not particularly to hear his music. The general public was in its musical long clothes. Had Gottschalk fed them with the best music he was capable of playing, that is, with Bach, with Mozart, and with Beethoven, he would have been voted a bore, and would have been left without a hearing. Consequently, outside of the eastern cities, he bullt his programs largely of his own compositions. Even then his public frequently complained that his numbers were "too heavy and classical."

Beethoven, in his concerts, confined himself to his own creations; Hummel, largely to his own, as did Dussek, Kaikbrenner, Chopin, and Liszt, and notably Moscheles, Thalberg, Jaell, and Herz, Surely, Gottschalk was in good company In playing his own compositions.

The Musical Horizon Widens

In Gottschalk's day there were very few in America who could play his works satisfactorily; and William Mason was among these. During the next thirty-five years their number greatly increased and Gottschaik became a vogue.

When the time needs a man-he comes. America needed Gottschalk. With his own works he broke the ice for the European classics. Von Bülow, Paderewski, Rosenthal, De Pachman, and others, all supplied a demand that was waiting; Gottschalk broke the way for them. In his one thousand American recitais, he created an appetite for the best ln piano music. In one season he gave eighty recitals in New York; and probably no other planist has since approached this record. Yet, so soon is the work of the trail blazer forgotten, even in music, that a book on great artists of today and yesterday refers to him as "Moritz" Gottschalk.

Gottschalk brought to a wondering and delighted though rather ignorant public, a style of performance that was on a level with the best of European artists. He could give all that Bach and Beethoven demanded, and also the Latin delicacy that Chopin required, which his Creoie

inheritance afforded. Gottschalk took some excursions outside of the planistic limitations. For example, he composed songs. His best work was in the bravura style of the salon of his period, for which his talents especially fitted him.

Having gone to Rio de (Continued on Page 490)

MME. SCHUMANN-HEINK







Music and Culture

Fate Was Their Fortune

How Destiny Remade The Lives of Famous Musicians

T SEEMED LIKE A TRAGEDY when a friend had to give up her piano practice because of arthritis in her left hand. She thought it meant the end of the musical career she had planned. But it was only the beginning. In the interim she found she had a voice, began to study, and is now doing quite well as a singer. What appeared to be a misfortune to her was but the means of opening the door to wider opportunity.

If you find yourself suddenly handicapped, if misfortune or trouble strikes, do not despair, it will probably be the making of you. No one can escape what Shakespeare calls "The slings and arrows of outrageous fortune." It is the attitude we take toward them that decides our destiny.

Psychologists say that people react in several ways to handicaps; they submit to them and make them alibis for failure, or they use them as stepping stones to success. It depends on the individual. Few great musicians escaped trouble, and many succeeded, not so much in spite of it, but because of it.

Making a Noble Matron

This calls to mind Mme. Marcella Sembrich, one of the greatest singers of all time. As a child, Mme. Sembrich had to forego almost all play which normal children consider their birthright. Her father, a gifted musician, needed in his work the parts to symphonic scores; and, since they were too expensive to buy, he borrowed them and set Marcelline* to work at copying them. If you what tedious work it is. Thus, as a girl of ten, throughout her career. Marcelline labored by the light of a candle, copying great symphonies for every instrument in the orchestra. Naturally she rebelled at first, but found it did no good. Finally she became absorbed in listening in imagination to the instru-

*Childhood diminutive, like Maggie for Margaret.

Doron K. Antrim

The freaks of Fate often affect the fortunes of great and small in a mysterious manner. Nothing more interests the general reader, who puts himself in the place of those whom Fate has favored, than the triumph of those who have struggled and suddenly found the way to success opened to them in an altogether inexplicable way. It must be remembered that destiny favors those who have prepared themselves to grasp an opportunity when Fate opens the door .-EDITOR'S NOTE.

ments whose parts she copied. Eventually sight reading became easy and she grew to know intimately the melodic and harmonic structure of a symphony. Music took the place of dolls to her. She hardly knew what it was to play with other children

But what she gained instead was one of the most thorough groundings in musicianship a singer ever had. It was of immense advantage to her later on. The tragedy of many singers of today, with beautiful voices, is that they were not made to study piano in their youth or to learn the essentials of music; and it is not easy to acquire this fundamental knowledge later in life. Mme. Sembrich was forced to do a tedious have ever copied an entire symphony, you know task, but the experience paid big dividends could not quit.

A Noblest Roman of Them All

trouble. If so, consider the career of Mme. Schumann-Heink. She had it all through her

In her early years she was so poor that she came near starvation and once declded to end It all by leaping in front of a train. But fate drew her back when her smallest child looked up at her and said, "Mama, I love you." As a singer her appearance was against her; and, when she confided her ambition to a director to become a contralto he loudly laughed and said he could make her a comedian but never a contralto. She once spoiled a mass in which she sang, because of the difficulty she had in reading notes. That spurred her to become a good reader,

and she did. But he main handicaps were children, eight of them. They seemed to come along at crucial times in her career, when she was getting a real opportunity, and just ruin her chances. Having married her first husband at

eighteen, she immediately lost her position and he lost his. Her fourth child kept her from a long sought engagement which would have meant not only much needed money but also a coveted opportunity. When singing in opera in London, she got a telegram saying her baby was dying. She rushed from the theater to go to Germany, and by so doing broke her contract and closed her career in England.

Although another baby was about to be born. rather than miss her American début, she appeared regardless and received an ovation Babies-one after another-they made her keep on. She was their main support, and every new arrival meant another mouth to feed. She just

No one has had more heart breaking hardship and searing struggle than this glorious woman. Fate could not beat her so it made her. Sons It may be you think you have a corner on were taken from her in the war, and, to top it all, her fortune was swept away in the crash of 1929. But she kept on singing almost to the last. life, enough to crush any but the stoutest heart. Whenever you feel that things are against you,

Early in his career, Robert Schumann met fate in the form of an injury to his hand. It was Schumann's ambition to become a virtuoso, and he went to live with the Weicks in Leipzig, so that he could study piano in earnest. He progressed rapidly but not fast enough to suit him, so he invented a device for holding up his fourth finger while the others were engaged in playing exercises. In using this device he strained the muscles of the third finger of his right hand, an injury made worse by careless treatment. The finger remained practically useless and he gave up his pianistic career. But his seeming calamity only rang the curtain on Schumann the virtuoso. It was just the beginning of Schumann

What Is a Mere Hand?

It would seem that two good hands are necessary to the planist, but not to Count Zichy. Count Zichy was a Hungarian nobleman who had ambitions to become a concert planist. In a hunting accident, however, he lost his right arm, town which would have been an end to the matter, so far as the average person is concerned. But Count Zichy had one good hand left, so he decided to use it and become a left handed virtuoso, decidedly something of a novelty. The question of music offered the most difficulties. At that time very little music was available for left hand alone, so he studied composition with Robert Volkmann and Liszt and himself arranged numerous piano pieces and etudes for the left hand. Quite likely Count Zichy would not have made the stir he did, had he kept both his hands; but as a left handed virtuoso, he won international fame

Count Zichy's experience recalls the rumor of the recitalist who lost his right arm in the World War and who is said to have paid Leopold Godowsky ten thousand dollars to compose a concerto for left hand and for his exclusive use.

The Toil of Italy's Parnassus

To temper good steel it has to go through fire. The same process is often necessary to temper the artist. Fate may fling down a challenge in the form of a crushing discouragement, just at the beginning of a musical career. That is what happened to Verdi. Verdi wanted to become an opera composer. He needed courses of study not available in his native city of Busseto; so he went to Milan and applied for admission to the Royal Conservatory there. He was given an opportunity to appear before the director and other faculty members, who would decide whether he was qualified. The future composer of "Aïda" was questioned by this jury of three, and he played for them some of his youthful compositions. The decision was a final "No!"

After Verdi became famous, his rejection at the conservatory caused considerable discussion. Friends of the conservatory tried to prove that the decision of the faculty was not due to any inability to appreciate Verdi's talent but to the point that Verdi was past twenty and the conservatory did not admit students beyond that age. Verdi refuted this, however, by stating that the examination took place in June, 1832, when he was still eighteen.

There is little doubt that Verdi was greatly discouraged by this rejection, but not to the point of giving up. He took it as a challenge instead. He would show them. Lavigna, a theatrical composer and maestro al cembalo of the Ducal Theater of La (Continued on Page 486)

Napoleon Helps a Yankee Town By Alys de Barrett

Napoleon Bonaparte contended that, "Public instruction should be the first object of government." He was a very great believer in the power of music and emphasized the previous statement with, "Music, of all the liberal arts, has the greatest influence over the passions, and it is that to which the legislator ought to give the greatest encouragement."

The writer knows of a teacher who had a hard fight to introduce music into his community. He hit upon the idea of making a calendar bearing a portrait of "The Little Corporal", and the foregoing quotation. He gave a copy of this to all of the town fathers, and in two years he was thrilled to have an adequate appropriation for

Napoleon was one of the most far seeing men of his time; but he had little idea that, over one hundred years after his death, his wisdom would be effective in introducing music in a Yankee

"Their Toughest Spot" GETTING THE RIGHT START By Felix Borowski

TIME comes in the life of every artist that a point is reached when an important decision must be made. The ETUDE asked a number of foremost artists to relate the "toughest" spot" in which they had ever been placed. These replies are being published in a series. Dr. Felix Borowski, noted composer and teacher of Chicago, sends us the following illuminating letter

"On looking back over my struggles in the artistic world. I believe that the period in which I felt most discouraged was one when, in the days of my youth, I was striving to win recognition as a composer. Many of my colleagues, I imagine, passed through similar experi-

"Living at that period in England, I found that the way to recognition was barred by reason of

the indisposition of music publishers to print music by a young man whose name was utterly unknown to the public. The sun came out from behind the clouds of despair when a London publisher, who had chanced to hear me play two of my manuscripts at a social gathering, offered to bring out those works, which he thought would sell. They did and, indeed, sold so well that I had no difficulty in disposing of other works,

It was one thing, however, to be able to appeal to music lovers, who enjoyed playing and hearing piano or violin pieces of the lighter and easier kind, but quite another to reach the ears of the connoisseurs who put their faith in bigger and much more serious things. That road was opened to me unexpectedly by the friendly help of Edvard Grieg, who had made the acquaintance of a Russian sonata for plane that I composed at the age of twenty-two, and which he thought had merit. It was, indeed, his championship of that music that led to my engage-

ment to teach composition in one of the largest music schools in Chicago and brought me to America, where I have had the good fortune to live and work ever since.

I believe that unexpected opportunities come at some time or another to every aspiring musician. The important thing is to be able to recognize them when they arrive-for sometimes the opportunity may appear only once. In America the student is now given more assistance than in earlier days. There was not, for instance, in my young days any periodical like THE ETUDE to make progress practical and stimulating to the young musician."



Behind the Scenes in Radio

There are important men in radio who are never heard on the air; people behind the scenes whose work plays a prominent rôle in broadcasting activities, without whom radio could not go on, yet who are unknown to the listener. Among these is a man whose position is unique, since he works while others sleep. This most important member of the large NBC family begins his unheraided performances when the 1:00 A.M. "sign off" signal is given in the National Broadcasting Company studios in Radio City, New York. He is Herman F. Krausser, NBC's piano tuner, who works with an audience that neither heeds nor hinders him, since it is composed of the cleaning staff and the night watchmen.

It is Krausser's job nightly to retune the thirtyeight pianos used each day by NBC's many artists. There are four concert grands, a baby grand, and over twenty-seven parlor grands among others to be taken care of, and each must be pitch perfect. All are of ebony hue, except the instrument used for television, which is grey in color. This is because black does not televise. Each piano is mounted on a truck with rubber wheels, so that it can be easily moved about. Krausser works, making plenty of noise, but disturbs no one. Sometimes he stops tuning and with the strength and sureness of a great artist he plays vibrant chords and brilliant arpeggios, but this is not in preparation for an audience; it is just his way of checking to make certain the instrument will sound all right in performance. While the world sleeps, this man works to make it possible for radio to go on the following day without flaws or hitches. Besides tuning Krausser has another nightly job: collecting the personal belongings of the day's performers, usually hidden away in the instruments, things like compacts, handkerchiefs, fountain pens, pencils, hair pins, keys and even odd coins.

The Origin of a Great School

The Paris Conservatoire

The honor of beginning the Paris Conservatoire beiongs probably to a Beigian rather than to a Frenchman. François Joseph Gossec, who was born at Vergnies, Beigium, January 17, 1734, and died at Passy, near Paris, February 16, 1829. He established in 1784 the École Royale du Chant, and from this the great Conservatoire was developed. Gossec wrote twenty-seven symphonies, and the first of these were published five years before Haydn's went into print.

In a Garden of Genius

An Introduction to the Study of The Preludes of Chopin

M. Isidor Philipp

The Famous French Master, Teacher, and Pianist-For over thirty years Professor of Pianoforte Playing at the Paris Conservatoire

English Version by FLORENCE LEONARD

Attention is called to the master lesson upon the Chopin Prelude in C minor. Opus 28, No. 20, by Orville Lindquist in this issue and to the master lesson upon the Etude in E major, Opus 10, No. 3, by Guy Maier, which will appear in The Etude for August .- EDITOR'S NOTE

HOPIN, WHEN HE WENT to Paris in 1831, intended to continue his trip, which was to terminate in London, where he had decided to settle. He found Paris, however, so unique as an art center and so hospitable, that he changed his mind and remained in the brilliant and inspiring "City of Light" which has time and again harbored so many of the world's finest minds in literature and art. Imagine the sion that something intensely interesting spectacle that Paris presented at that time. Names that now are graven flowing away with in stone on buildings throughout the world were each tone and that then living entities, actors in one of the greatest creative dramas that civilization has produced: Victor Hugo, de Musset, de Lamartine, Heinrich had not the courage Heine, de Beranger, Alfred de Vigny, George to stop it. The fever Sand, Cherubini, Alkan, Berlioz, Liszt, Rossini, Halévy, Meyerbeer, Malibran, Pasta, Nourrit, him laid hold on us Lablache, Delacroix, Delaroche, and many others. all." If you had gone down the Rue Richelieu near Tortoni's famous café on any bright spring day, these great personages of the past all might have been seen, yes and Chopin might have been among them, well worthy to enter such an Areopagus. What an atmosphere in which genius

might, flourish Legouvé, a writer of much charm, has portrayed Chopin thus: "A pale young man, sad, elegant, with a slightly foreign accent, brown eyes of extraordinary softness, and long chestnut never since then have hair with one lock continually falling over his forehead. The first sight of him affected me, his music moved me deeply by its strange qualities. I cannot describe him better than by saving that he was a trinity of charm. There was such unity virtuosity! What of person, playing and music itself, that one power! Yes indeed, could no more separate them than one could separate the different features in a countenance. The peculiar tone that he drew from the piano measures. And how was similar to the giance from his eyes. The exalted! How inspired! The whole man vibrated French nor Polish nor German: they come from delicacy of his face-somewhat morbid-was like the melancholy poetry of his nocturnes; and the princess. . . ." A characterization replete with one feel and understand it!" discernment and sympathy.

We Meet a Master Later the same author describes Chopin at the piano: "Attacked by a malady which does not

spare its victims, he betrayed his illness by the dark circles beneath his eyes and a feverish brilliance in his gaze, the deep red of his lips, his as works of instruction, shortened breathing He gave the impresof his very life was he did not wish to stop it, and that we

Georges Mathias. the most famous of Chopin's pupils, has given another description of Chopin as a player: "Chopin the pianist? In the first place, those fortunate ones who have heard Chopin can say that they heard anything which approached his playing. It was like his music. And what what power! But that lasted only a few

which was consuming

with it. The piano became so intensely alive that one shivered with emotion. I repeat that the incareful finish of his toilette was in keeping with strument which one heard when Chopin played the proud elegance of certain compositions; he never existed except under his fingers. And the impressed me as might a son of Weber and a noble message of the composer, how he made

lyre, and he made them sing with matchless intensity of feeling. To enumerate all those compositions of his which are his chief works, it would be necessary to name every page that he contributed to music. To have some idea of the astonishing versatility of his genius, it is enough to run through the series of "Préludes". One after another they exhibit the lyric, the fiery, the romantic, the gay, the charming, the tragic. Like Heinrich Heine, in his Intermezzo Chopin knew how to express the joy or the sadness of his love, whether radiant or wretched.

Music and Culture

Chopin addresses himself to every one: the most simple minds as well as the most brilliant and subtle, all understand him. He lifts us out of ourselves, he becomes our friend, the confidant of all tender hearts, all bruised souls.

Miniature Masterpieces

The "Préludes" must be counted among the most perfect of Chopin's works. Anton Rubinstein played them with marvellous understanding. He placed them above all other works of the master. "The pearls of Chopin's compositions," he called them. Truly, each of them, whether short or long, breathes rare beauty, ideal perfection, dazzling imagination; and as a whole they express every shade of feeling. They were published in 1839, and comprised twenty-four pieces, each written in a different key, and so grouped according to natural order, that each piece in a major key was followed by one in the relative minor of that key. But neither the "Préludes" nor the "Etudes" ought to be considered

> ludes' remarkable," said Schumann, "I confess that I had expected something quite different, something more like the 'Etudes', of more grandeur of style. But they are, on the contrary, sketches, like the beginnings of etudes, somewhat like feathers of an eagle, falling at random. Even in what he has left unsaid one recognizes the genius of the master. He is, and will remain, the boldest, loftiest genius of our time."

"I consider the 'Pré-

Liszt is not less enthusiastic. "These little compositions." he says, "modestly called 'Préludes', cut like precious stones. are examples of absolute perfection, and bear all the unquestioned marks of genius." And Heine said.

Latest Portrait of M. Isidor Philipp "They are neither the universal land of Mozart, of Raphaël, of Goethe. Chopin's native land is poetry."

Before starting for Majorca with George Sand. Chopin showed to his friend and editor, Camille Pleyel (the famous maker of the pianos which were Chopin's favorites) some "Préludes" which Chopin had command of all the strings of his he had already com- (Continued on Page 488)



THE ETUDE

Singing Films Advance

Donald Martin

AFTER PRELIMINARY SHOWINGS in New York and Los Angeles, a film version of the life of Giuseppe Verdi is due to reach a national audience in late June. It is an absorbing picture biography of the son of an Italian grocer who became the greatest of his country's operatic composers. It is alive with Verdi melodies; and its English subtitles should make it understandable and refreshing entertainment for opera lovers. With such merits to its credit, it is regrettable that the production is not American made. And that, in turn, raises the vexing question as to why American producers have so resolutely let go the opportunity of bringing similar biographical material to the screen. True, we have had a romantic picture in which Victor Herbert was portrayed; we have had a fine film about Stephen Collins Foster; but Hollywood apparently desires not even a bowing acquaintance (meaning "shorts") with the dramatic and romantic elements that make up the intensely human stories of figures like Wagner, Beethoven, Liszt, Berlioz, Mozart or Schubert.

It is a bit difficult to understand why. The screen wants drama and romance, the struggle for personal survival, or the human compassion of a faith that justifies itself in the face of hardships. These are the elements from which the drama of fiction is built. Yet when they exist as a part of real life and are coupled with great names besides, something seems to creep in to lessen their production value. To this department, it seems possible that the human, wistful qualities that lent enchantment to a fictional character like "Mr. Chips", let us say, would be just as good "box office" if carried to the screen as the actual qualities of Franz Schubert. And the addition of Schubert melodies could hardly detract from their appeal! The question is surely worth the consideration of music loving picture fans-especially when they see what can be done with musical biography in the Verdi film.

This Italian importation, "The Life of Giuseppe Verdi", is almost documentary in its musical accuracy, and authentic in tracing the spiritual and emotional development of the great composer. Verdi's career is reconstructed from the time of his birth in 1813, to the triumph of his greatest operas, "Aïda", "Otello", and "Falstaff". the last of which was written when the master was eighty years old. Historic interest derives from the famous Wagner-Verdi controversy, as well as from a comprehensive view of the important evolution in operatic technic developed on European stages during the course of some seventy-five years.

Although Verdi was destined to bring glory to the Golden Age of Italian opera, he began his career in a period of interim. Donizetti and Meyerbeer had "said their say", Rossini had abandoned operatic writing, and the field boasted



VERDI IN VENICE Scene from the film "The Life of Giuseppe Verdi." Fosco Giachetti as Verdi and the famous singer Beniamino Gigli as the tenor.

no universally acknowledged master of opera. Thus, operatic commissions were less difficult to obtain than they had been, and the grocer's son emerged from his initial struggles to find production. At this point in the film, Verdi's musical development enters the action along with the unfolding of events, his earlier melodies sounding forth in interesting contrast to those themes which have built his more enduring fame. Themes from nearly thirty of his operas of the first two periods (accompanied always by the emotional complexities involved in their composition) complete this pictorial limning of one of the most revolutionary of all musical developments. Then, as fitting climax, comes the music of "Aïda" and of the two Shakesperean operas, which are held to be the noblest of all of Verdi's

Authentic Scenes

Many of the scenes were filmed in places where Verdi actually lived-Busseto, his boyhood home; Milan, where in deepest dejection he walked down the wide marble stairs of the Conservatory after having been denied admission there because of "mediocre" talent; the countryside around St. Agatha where Verdi found the only peace his troubled heart was ever to know. The film also recreates the drawing-rooms of intellectual Milan; the fashionable literary circles of

MUSICAL FILMS

Parls, where Verdi met Balzac, Victor Hugo and Dumas the younger; the opera house of Bologna. Venice, and Milan; and, in the latter city, the Galleria de Cristoforis with Its gas-lit flares, the elegance of its smart cafés, and the poor quarters along the Naviglio, where Verdl passed the most trying moments of his life.

But the essence of the film, of course, is the emergence of Verdi's genius and his music. Carmine Gallone, director, and Tullio Serafin (formerly conductor of the Metropolitan Opera) who serves as musical director, have provided a rich and representative score, including "popular" as well as many hitherto unpublished or forgotten songs by Verdi. Operatic scenes are shown, some culled from works which have

never been performed in this country. Those shown include "Don Carlos", "Oberto di San Bonifacio", "Nabucco", "I Lombardi", "Attila", "La Traviata", "Rigoletto", and "Il Trovatore", while a full sequence is glven over to the finale of "Aïda." The "Aïda" scene was actually filmed at the Teatro Reale deli' Opera in Rome, with the cooperation of its full musicai organization, consisting of an orchestra of a hundred men and two hundred singing voices. The settings of the older operas offer faithful reproductions of the scenarios of their first performances, based upon careful research into the structure of the original scenes.

The cast includes Fosco Giachetti ln an excellent impersonation of Verdi, Gaby Morlay, Germana Paolieri, and Maria Cebotari, as the three ioves of Verdi's life; and the

distinguished tenor, Beniamino Gigli. It should be of interest to watch the vogue that this film will enjoy, and to speculate upon the chances of producing more living musical biographies of great and human composers.

College Songs From the Classics

A certain amount of fun always can be had from "spotting" classical themes in distinctly popular music. Chopin, Handel, Mozart, Tschaikowsky, and even Debussy, have lent reminiscent strains to hit tunes of the moment; till the musical detective wonders about how it happens. One explanation, at least, is offered by Paramount studios. Heralding the release of the campus film, "Those Were The Days", Paramount makes unvarnished announcement of the fact that Bach and Beethoven are contributing a series of college songs! Frank Loesser, Paramount song writer who has been at work on tunes for the film, explains that the production's director, Ted Reed, is very fond of the classics, plays them on the piano in his spare time, and likes to have them included in his films wherever possible. Hence Mr. Loesser offers a number of classical adaptations. He points out, further, that any number of famillar Alma Mater songs are based upon Beethoven's music, because "It is of the type that lends itself to college hymns." This should serve as proof of the vitality of classical

Inasmuch as the film is based upon the famous George Fitch stories of college life, which center their action around the beginning of the century, there will be nothing in (Continued on Page 494)

A MONG RECENT ORCHESTRAL RECORD-INGS are salient performances of Schuhert's "Symphony in C major" (Columbia set M-403) and von Weber's "Euryanthe" Over-

ture (Columbia disc 11179) by the Chicago Symphony Orchestra, under the direction of Dr. Frederick Stock. Dr. Stock's readings of these two works are distinguished by a healthy objectivism and a fine feeling for phrasing and dynamics. The recording of these works, however, is not entirely satisfactory, for the hall in which the orchestra was playing has an echo that often

creates a diffusion of tone.

An earlier recording of the Schubert symphony by Bruno Walter and the London Symphony Orchestra is unmarred by similar reverberation, but it is not as tonally vital as the new one. That music is not confined to one man's feeling for it, and that it is possible for one to enjoy different readings of a major work are borne out by separate hearings of the Stock and Walter recordings. The forthrightness and somewhat quicker pacing of the Stock reading contrasts with Walso it becomes a matter of personal taste which a pity that the sponsors of the newer set found Op. 9; the funeral march, In Memorium, Op. 59; it necessary to issue it at a higher price, for this places an unfair focus on the Walter set.

Weingartner, turning his attention to Handel, brings us some delightful ballet music from the a strong defiance in the music of En Saga, which composer's opera, "Alcina" (Columbia set X-164), suggests the epic of some ancient Scandinavian This is more of the music than Mengelberg played some ten years ago; and, though the overture is here omitted, the estimable playing March, it too is suggestive of the death of a and recording of the Weingartner set makes it

preferable to the other.



DR. FREDERICK STOCK Conductor of the Chicago Symphony Orchestra

Peter Hugh Reed

mism and confidence. Inspired by his marriage and a poem on Spring by Boettger, it is aptly termed the "'Spring' Symphony." Koussevitzky and the Boston Symphony Orchestra give a fervent and stimulating reading of this work (Victor set M-655), one in which the conductor achieves an unusual and admirable clarity of

Sir Thomas Beecham again brings us proof (as if it were needed) that he is one of the foremost interpreters of the music of Jan Sibelius. ter's more songful and lyrical exposition. And He conducts the London Philharmonic Society in the "Sibelius Society Set No. 6" (Victor album type of performance the listener prefers. It seems M-658), which contains the tone-poem, En Saga, the tone-poem, The Bard, Op. 64; three pieces from the composer's incidental music to "Pelleas Of the several versions of the "Euryanthe" Over- and Melisande, Op. 46"; the Prelude to his inture on records, that of Stock is the most vital. cidental music to "The Tempest"; and the familiar Valse Triste. There is a brooding beauty and hero. Although In Memorium is a more impersonal expression than Wagner's Siegtried Funeral great hero. In fact, if we did not know it was written in 1909 we might well believe it was

composed recently to honor heroes of the Finnish war. The Bard is eerie in character, the sort of orchestral fantasy that only Sibelius could have written. Of the three miniatures from "Pelleas and Melisande", the Death of Melisande is the most impressive. It is equally as moving in its own way as the music Debussy has written. The Prelude to "The Tempest" is convincing and effective descriptive music, with an ending that is particularly impressive. All of this music Sir Thomas plays with a sympathetic insight, superb vigor, and poetic sensitivity. As in the case of his playing of the popular Finlandia, Beecham's performance of the popular Valse Triste emerges as the most sensitive and expressive version on

Beethoven composed three "Leonore" overtures, each intended to be used in connection with his opera "Fidelio", which was originally called "Leonore." Of the three overtures, the third is the most brilliant and

records

Schumann's "First Symphony" is full of opti- architecturally impressive, but the first is also an admirable work and in its own way equally as effective, as the recording by Toscanini and the BBC Orchestra tends to prove (Victor disc 15945).

Weinberger's "Under the Spreading Chestnut Tree" comes to us in another recording made by Constant Lambert and the London Symphony Orchestra (Victor set M-654), Lambert gives a more lyrical exposition than dld Rodzinski recently-a performance that makes for better continuity in this musically uneven and far from convincing set of variations. Yet for effect, color range, and recording, the performance by Rodzinski and the Cleveland Symphony Orchestra is the most impressive. To us Welnberger's "Schwanda-Polka and Fugue" is far more listenable and enjoyable music than the above work.

Of several concerto recordings Issued recently, the most impressive is the performance of Rudolf Serkin with the Busch Chamber Players of the "Concerto in E-flat" by Mozart K. 449. The plangent and somewhat melancholic qualities of this work set it apart from most of his other concertos. It is a work that should be played expressively rather than brilliantly, to preserve its reflective qualities; and Serkln, with rare artistic insight, renders it in just this manner. The slow movement here is one of Mozart's loveliest.

Hindemith's "Der Schwanendreher" (Victor set M-659) is a concerto for viola and small orchestra, based on old German folk songs. Its final movement, derived from a mocking song about the man who turned the swans in the kitchen upon the spit (early 17th century), gives the work its name. The composer's treatment of the folk material is modern in spirit and somewhat intellectual, but not entirely devoid of emotional warmth. In the recording (Victor set M-659) Hindemith plays the viola with Arthur Fiedler's Simfonietta. The work grows on one, with repeated hearings. The performance, although an authentic one, leaves one with the feeling that Hindemith is a better composer than he is a

There is an ingratiating and happy little work by Fra Antonio Soler (18th century), which occupies a single disc (Columbia 69842-D), that music lovers should not miss. It is a concerto for harpsichord and organ, played by two splendid French musicians, Ruggiero Gerlin and Noelie Pierront. The unusual combination of instruments proves most agreeable in tonal blending.

The Liszt-Busonl "Spanish Rhapsody", played by Egon Petrl and the Minneapolis Symphony Orchestra (Columbia (Continued on Page 484)

RECORDS

THE ETUDE

Music in the Home

THEN THE CITIES SERVICE COMPANY // renewed in May its contract for the continuation of its concert program that features Lucille Manners, soprano, Ross Graham, baritone, Dr. Frank Black, conductor, and the Cities Service Choir (Fridays from 8:00 to 9:00 PM, EDST; NBC Red Network), an unparalleled chapter in radio history was written. For, since February 18, 1927, the Cities Service Company has been a steady feature of the network, and now, in its fourteenth year, it is radio's oldest continuous series.

Behind the success of the Cities Service radio concerts stands the personality of Dr. Frank Black, its musical director. Dr. Black has long been known for his adventurous spirit in radio, and his ability to make unusual programs.

Someone once said that Arnold Bennett, who wrote "How to Live on Twenty-four Hours a Day", ought to have known Frank Black. For the general music director of the National Broad-

comedy orchestra, and it was in that field that he won his first success. A short time later he became music director for a phonograph corporation, and then he entered the field of radio, where he is rightly regarded one of the most versatile musical directors who ever appeared before a microphone, being equally successful in classical and popular fields. (Above) Frank Black conducting the Cities

Service Orchestra. (Right) Ross Graham, bari-tone soloist of the Cities Service Concert.

casting Company gets so much done in one day that he might well have furnished a chapter for the book. Besides carrying out a busy schedule at his office in NBC's Radio City, he finds time to give concerts in California, Washington, Boston, Cleveland, and other cities. One year he made fifty-eight round trips by air to Chicago, in order to conduct broadcasts from that city; and between trips he found time to conduct programs from New York studios, to keep up his work as musical director (a full job in itself), and also to publish several volumes of transcriptions and original arrangements. To make every minute count, Dr. Black did much composing while flying.

He was born in Philadelphia, of Quaker parents. His father wanted him to enter a dairy business that the elder Black had founded, because he considered it more secure than the music and chemistry that interested Frank. Shortly after graduation the latter was offered two positions-that of a chemical engineer, and that of playing the piano in a Harrisburg, Pennsylvania, hotel. He decided on the piano job, and went to Harrisburg.

And so began the career of the present general music director of the NBC. After playing the

Concerts Over the Airways

By Alfred Lindsay Morgan Assisted by John Briggs

piano all summer, he returned to Philadelphia

to continue his musical studies. Shortly after this

he began commuting to New York to study under

Raphael Joseffy, the eminent Hungarian-Amer-

ican pianist. Despite parental disapproval of

these musical studies, Black persevered. Shortly

after Joseffy's death, need of money made him

dreams almost faded from view. This was the

time when, at sixteen, she worked as a stenog-

rapher in a small office in New Jersey; but dur-

ing this period she spent every penny she could

save for singing lessons. Her evenings-much to

the disgust of her fellow workers-were occupied

with musical studies and vocal exercises; and

she would rise early to practice before going to

work. A tiny blond, she looks as though she

might be fragile, but her looks are deceiving;

and though the work was hard, she thrived on

it. She has a modest, pleasant manner; in fact.

some people mistake her quietness for timidity;

but, this she energetically assures one, is a qual-

ity none too strong in her nature. She has

reached her position as one of radio's most popu-

lar soloists, by sticking to her goal through thick

RADIO

and thin.

seek a position in a musical

Lucille Man-

ners, the young

soprano of the

Cities Service

program, has

studied music

since a child. At

a very early age

her ambition

was to be a pri-

ma donna, and

all of her ener-

gies were di-

rected toward

that end. There

was, however, a

bleak period in

her life when her

A Severe Critic

Miss Manners proudly boasts that her mother, an accomplished non-professional musician, was her first teacher and severest critic, and that she remains the latter to the present day, Also to her mother she owes the levelheaded qualities that set her apart from the temperamental antics of so many other prima donnas. "One of my first self-taught lessons was to learn to be ready to perform under all conditions", she will insist; and she also claims that so-called "artistic temperament" is just a fancy name for bad

It was well for her that she had such a sensible outlook, for she had to bear up under many disappointments, before she attained her present position. For a long time she had to be content with intermittent programs on a local station. After a period of apprenticeshlp she was given morning spots with the National Broadcasting Company; then came guest appearances, during one of which an executive of Citles Service happened to hear her voice and immediately telephoned the NBC artist's service for a special audition "for the soprano who's on the air right now." The result of the audition turned out to be a contract for the young artist's appearance on Friday nights as the Cities Service prima

Associated with Miss Manners on the program is Ross Graham, a young baritone born in Tulsa, Oklahoma. Like the soprano, he began his musical career early and at seventeen was making radio appearances. He sang with success for several years over stations in St. Louis, Des Moines, Little Rock and Oklahoma City, and later won an Atwater Kent Regional Contest. Then came a period when he was employed at Hot Springs by the Public Utilities, a subsidiary of Cities Service. The late showman, "Roxy" (Samuel L. Rothafel), heard Ross sing in Hot Springs and brought him to New York, where the baritone made his début at the Radio City Music Hall. He has been associated with radio ever since.

At the session of the Eleventh Institute for Education by Radio, held near the end of April at Ohio State University, Columbia's American School of the Air won three prizes for programs presented in the three series known as "New Horizons", "This Living World", and "Folk Music of America." In its special classification, the "Pursuit of Happiness" program was also given a first prize for the production called "Ballad for Americans", in which Paul Robeson, the Negro baritone, was featured.

Howard Barlow, conductor of the Columbia Broadcasting System Symphony Orchestra, was unanimously voted a Certificate of Merit by the National Association of American Composers and Conductors as the "outstanding native interpreter" of American music of the 1939-40 season; and Serge Koussevitzky, (Continued on Page 496)

The Etude Music Lover's Bookshelf

MULTITUDINOUS MUSIC

Years ago, one of the most popular books in America was Gaskill's Compendium, a huge volume which set out to be a kind of universal dispenser of education and turned out to be a kind of printed combination of a course in a "boarding school" and a "business academy." Everything from bookkeeping to polite letter writing was included.

When the writer first read "Music for the Multitude", by Sidney Harrison, he could not help thinking of the popular book of other days. This is said with no disrespect to the new musical compendium, but rather in admiration; as few books have appeared which have included so much varied information about the development, the structure, and the human side of music, all compressed in three hundred and eighty-three pages. It is a very fine book for the layman who says. "I want to know something about music, but I don't want to take time to study music."



SIDNEY HARRISON

leisurely manner, digesting what he reads as he goes along, should be able to get a lot of fun from this volume which attempts by means of cal history, told in as palatable form as possible. For instance, this is the way in which the author evolved into jazz, into either 'sweet' or 'hot' tells of the difficulty Wagner had with "Tannhäuser", when it was first produced in Paris:

B. Meredith Cadman

The writer predicts that this book will find a large and interested public in the New World, with its omniverous appetite for a great variety of information.

"Music for the Multitude" Author: Sidney Harrison Pages: 383 Price: \$2.50.

Publisher: The Macmillan Company



able late diners never arrived for the first act

"The fashionable late diners resolved to teach

"The third performance was postponed to a

Wagner withdrew the piece. But it inspired

cannot be persuaded to regard Ernest Bloch-a

race-conscious Jew of Swiss birth-as American.

jazz. (Latin American music is not considered.)

While some critics hold that real American music

has yet to appear, others aver that only snobbery

prevents academic musicians from recognizing

that dance music-however removed from aca-

demic tradition-is the most alive of contem-

Later in discussing jazz, he writes, "It was

after the war, during such a dancing craze as

the adolescents of today can hardly believe ex-

isted, that American-Jewish-Negro Ragtime

BOOKS

dance-music, and now into 'swing'."

porary music."

"To European audiences, American music is

of an onera

may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus the slight charge for mail delivery.

MUSIC FOR THE CHURCH If you ever had been a clergyman or a choir

director, you would know that one of the most disturbing problems is that of getting the right music for the service in question. Harry Gilbert, organist and choirmaster of the Fifth Avenue Presbyterian Church of New York City, sets out to give "in small compass a handy consultant for organists, choirmasters, ministers and all who have to do with the music of the church." Just as one consults a dictionary or a thesaurus to find the most useful word, so Mr. Gilbert's manual gives an alphabetical list of general topics which presents the name of the composer and explanatory abbreviations. Let us suppose, for instance, that you are an organist and your minister has asked you to select music appropriate to "Faith." You turn to Page 52 and find twentythree compositions listed. Under "Fear," we have seventeen works. Under "Light" we have thirtyeight compositions listed. The publishers' names are given in the text, but these are keyed by number to a list in the front of the book. The book cannot fail to be of practical value to many clergymen and choir leaders.

The author, Sidney Harrison, is widely known "Gilbert's Manual for Choir Loft and Pulpit" By Harry Gilbert

in British musical circles as a pianist, teacher of music, and radio broadcaster. His comments Pages: 197 upon American music are, therefore, especially Price: \$2.75

Publisher: Charles Scribner's Sons

PIANISM

A great teacher of English in an Eastern university used to say in his classroom, "The author's first consideration is his point of aspect." A new book upon the plano with a new "point of aspect" is, therefore, a delight to this reviewer who has read many books in many languages upon the instrument. Will Garroway's "Pianism" starts with an effort to make his readers, first of all, think about the instrument, their art and the reader's relationship to both. It is the first book we have ever seen which starts with memorizing, which is often a kind of caboose which the teacher couples on to the end of the train. He then takes up the art of reading, with many very practical suggestions. Next he goes for the elements of chord construction and handles the subject very well indeed for the few words and notation examples which he allows himself. Not until Chapter Four does he take up mechanics. Here we cannot see clearly with him in the matter of imitating various (Continued on Page 496)

Of course such a person who reads this book is really studying music; and that, of a certainty, is the author's conspiracy. The musically ambitious, but uninformed,

reader who proceeds through this book in a diagrams and short cuts to make clear what others secure through instruction books and works on harmony. Interlarded with this is musi-

"Despite ambassadors and princesses, Paris remained obstructive. It wanted ballet. If only Wagner would write a ballet for the second act of 'Tannhäuser,' all would be well, since fashion-

JULY, 1940

THE ETUDE

Frances J. Rather

halting, stumbling, stuttering, or, worst of all, complete collapse?

We can. If you were given a card like this

and were told to go to the keyboard and press down this note while you counted four, you would be reading at sight, and reading at sight perfectly. What then is in your way? The answer is that there are a great many things. First of all are the notes themselves. Nearly everyone acquires the ability to read the notes on the lines and spaces. There are, strange to say, thousands who do not know the notes above and below the staves, so that they can recognize them with instantaneous accuracy. What note is this for instance? Quick now!

6 or 9 or 6 Perhaps you knew them. Ten to one you had to

look twice. You really should know them just as well as you know the notes on the lines and

Reading in Groups

This simple "lines and spaces knowledge" does which is all important, is a thorough familiarity with all of the scales and keys, in both major and minor; and the only way in which to get this knowledge is by practice, practice, practice. It is literally impossible for one to be a good sight reader without an everready, fluent knowledge of the scales and the arpeggios. Why? The answer is very simple. Sight reading depends not merely upon knowing the notes, that is, all of the signatures with their sharps and flats, but also upon the right fingers being put on the right notes. This is one of the main reasons for studying scales and arpeggios. When a signature form demanded by that signature. All the notes seem easier to read. There is nothing like scales and arpeggios to give one an at-homeness on the

HY CAN'T WE READ MUSIC just as we great difficulty to some. Chords are the words in music. As a matter of fact, compared with the reading in a book, they are relatively few. There are only about fifteen widely used chords in each key, or less than two hundred in all. These, of course, appear in many inversions, positions and arrangements of notes, which somewhat complicate things. The ten year old child may have a vocabulary of three thousand words. No musician ever has to recognize over three hundred

We knew of one student who helped his chord sight reading by placing the chords in a standard hymn book very rapidly and very accurately. A knowledge of harmony helps immensely in reading chords. There are few good advanced sight readers who have not studied harmony.

All this leads to reading in groups, or reading in phrases. When reading a book it seems that it is done in separate words. On the contrary, many words are being read at a time. The historic cases of Macaulay and others, who are said to have read a whole page at a glance, can be paralleled by that of famous conductors. John Philip Sousa schooled himself to read a whole page of score at a time. A plan frequently used by teachers is to cut a hole out of the center of a piece of paper so that only one group or one measure may be exposed. Try this, and look at this measure while counting ten, then, on a sheet of music paper, write down as much of that measure as possible.

This of course, is a kind of mental photography for which a very special technic can be invented. That is, an ingenious and conscientious teacher might take old copies of standard compositions and cut out measures, phrases, involved chords. or groups of notes, and paste these upon suitable very well, if all music were written in the key cards to be used as flash cards. These might be of C major. The next thing about sight reading, arranged progressively, and the time of exposure to the eye may be progressively shortened from ten seconds to one second. To do this right the understanding teacher would have to prepare and adjust special note cards for each pupil. This kind of individual service in all branches represents perhaps a phase of the highest form of

Keyboard Orientation

Being at home on the keyboard is, of course, of great importance in sight reading. The keyboard of the piano is four and a half times as long as the finger board of the violin. True, all is seen, the hand subconsciously falls into the of the keys of the piano are definitely and the violin finger board, for instance, there is no how easy it is, visible marking. The player therefore must play by position. On the piano keyboard, however, the Next comes the matter of chords. These offer player who plays by position must cover with

two hands, each doing a definitely different thing, four and one half times the area. If the violinist had to look where he placed each finger. he would never play fluently. He is forced to play by position, as are practically all of the players in the orchestra. The planist, unlike the flutist or the clarinetist, may find himself playing not one line of notes but ten lines of notes requiring the disciplined action of ten individual fingers. Therefore position playing is even more important to the planist, who would be a good sight reader, than to the violinist or other orchestral players. This means that the student should form a strict habit of always sitting in the same place before the keyboard. One successful teacher used to say: "Aiways sit so that your belt buckle is exactly in front of the keyhole on the piano." Then form the habit of playing as much as possible without looking at the keyboard. Playing in the dark is a good preparation for this. Do not say that you cannot do it. Anybody can, who trles hard enough. You have heard the amazing sightless planist, Alec Templeton, and have noted the fine abandon with which he plays. This is all position playing. His errorless performances of very rapld passages and skips would be impossible if he dld not have the "feel" of where each invisible note is. In sight reading one needs all of his "eye-power" for the notes. If one has to divide it with the keyboard, he will never become a sight reader. Better make a thorough job of it at the outstart, and never, never, never look at the keyboard.

Prepared Attack

Prepared attack, by which is meant looking ahead, keeping the eyes ahead of the fingers. and, when possible, placing the fingers over the proper keys, either in close or widely spaced distances, in advance of the moment for striking. so that the tones may be played on time, and without halting or hesitation, is of great importance. This was given particular emphasis in an article by the present writer, which appeared in THE ETUDE (August, 1930) under the title of "Preparedness of Attack as an Aid to Sight

An additional suggestion for gaining at-homeness with the keyboard is that the player have frequent practice in striking tones including wide skips, as, for example, skips of two or three octaves and even more extended ones, such as skips from low bass tones to trebie tones of varying distances. Much practice in this work may be needful before the skips can be made with ease and accuracy, and without looking at

Note Values, Time and Rhythm

Thus far we have considered only location of the notes on the printed page and on the keyboard. The matter of note values and time, which give rhythmical design to music, can be secured only through careful training. If you have a nervous spasm when suddenly seeing a group of "two against three" or "four against three", there is only one thing to be done, and that is to work out this problem with yourself. Get such a little book as Charles W. Landon's "Playing Two Notes Against Three" and set at work. So long as you are bothered by rhythmic problems, syncopations, and so on, you will never become a good sight reader. These problems are very much like learning to swim. One struggies with them, visibly fixed. Each key gives forth one tone. On and suddenly the knack comes and it is amazing

Fingering

THE ETUDE

Careful adherence to (Continued on Page 483)

Dittle children?" other teachers ask me. O YOU REALLY LIKE TO TEACH such "I wouldn't have the patience; how do you get down on their level? Would you not rather have older pupils?"

The average music teacher seems to have a certain distaste, which is really fear, for teaching very young children-children between the ages of three and eight. They suggest that the parent "wait a year or two until the child shows interest or is more physically developed." This is because it seems difficult, like being especially trained to teach in a nursery school. Actually, the teaching of music is very much different from teaching a group of little children together. It is neither difficult nor tiresome. It may be very

I began some two years ago to experiment with the little tots. It was at first definitely an experiment. I am a school teacher by profession and a music teacher by avocation. Five hours every day are given to older, upper grade children-I probably could not successfully get down on the primary group level. But with music it is another story. The child comes as an individual, and between the ages of four (if three seems preposterous to anyone but a mother) and eight, he is a vitally interested individual, interested in anything. That solves the attention getting problem. One does not have to have much more than the ordinary amount of teacher patience to in- not be made to try. struct someone eager to learn.

My first experiment was a boy, just turned four. Since then there have been a number of beginners between four and six and a half, and all taught by the same method. They are all promising, and none were failures. The method is so simple and easy, and so alluring, that perhaps others may make use of it.

And So the Work Begins

The pre-school child, and even the primary pupil, has a very short interest span; therefore my little folks come three times a week for twenty minutes. The order of days is unimportant, although Monday, Wednesday, Friday, and Tuesday, Thursday, and Saturday are helpful, if the child is playing and must practice in between lessons. At the very beginning, daily lessons will work equally well.

The first lesson is generally not a music lesson at all. We examine the piano; the keys, the pedals, the music rack, the harp-and the child stands on a chair to see the hammers make the sound. Then we learn the first seven letters of the alphabet if the child does not know them; and very likely he will not. The letters may be taught in any order, not necessarily alphabetically. The teacher may make up various devices for helping the child to remember them For example, C may be a doughnut with a piece eaten out; and E may be a fence with three poles, and

Give the pupil a large piece of paper and a big pencil or a crayon, and let him draw the letters. point to them, name them, drilling over and over again. He should know about three before he goes home, and the rest may be taught at the next lesson. You do not need to talk down to the child at all. I tried it once and was so rebuked that I have never done it since. Neither does he want to make music in the manner of fairy tales. the barnyard, or nursery rhymes. To call C cat or Fairy Christine or some such nonsense is silly, and the child will know that instinctively. UsuPlaying the Piano Between Four and Eight Theodora J. Foth

right, 1 2 3 4 5 and back; left, 5 4 3 2 1 and back.

The child loves to have something really to at four years old. play when he gets home. The position of the hand is unimportant, for at least a month, and, depending on the size of the child's hand, probably for much longer. If the teacher plays correctly, the child will imitate her to the best of its ability. A child cannot, however, stretch nor even strike firmly certain combinations of notes, if he uses the adult hand position; and he should

We Learn the Keys

The next step is to teach the keys on the piano. This must be done so thoroughly that the child knows them exactly on demand. It is impracticable to use a chart; we never play the piano from a chart. It is much easier simply to teach the keys as they are, starting on middle C and working both up and down. The child will not remember the keys in alphabetical order by this method, but will recognize them immediately by their relative position when he approaches the keyboard. He may discover for himself that they run alphabetically from A. later on.

For example, C is the key on the down side of the two black keys. That is always a C. Let the child find all the C's, and play them. He has already learned, probably the first day when examining the piano, that going to his left is down and going to his right is up. This is based on pitch, and it may require a few days of repetition before he remembers it. By no means, teach the child that C is "do" or show him its notation at this stage of learning. The little child can do only one thing at a time and do it well; but he can do that very well if he tries. The teacher must remember that rule and be content to work step by step. Show the child middle C. however. and teach him to walk away from the piano. come back and play it, as distinguished from all other C's. All the other notes should then be taught relative to the black keys and C.

For example, B is on the up side of the three black keys and on the down side next of C. D is on the up side of C between the two black keys.

Play games with the child by letting him name, play, call out or point to keys as he learns This may take from one to several days, depending on the individual; but he should know it very thoroughly, without external aid and without prompting from the teacher, before going on.

After the child knows his keys, take a large sheet of paper and draw on it big staves, placing correctly the G and F clefs. The child is always ally, because the child is going to play the piano, fascinated by these and also quite happy to learn

I let him play anywhere-using his fingers as their real names (not something fictitious) and they come, right and left hand separately: to draw them. With a little practice at home, he will be able to make them quite acceptably, even

Music and Study

Perhaps you are saying, "The child has done no playing all this time." Yes, he has played, in the five finger position, various combinations like the following: 1 3 5 5 3 1; 1 2 3 5 5 4 3 1; 1 3 5 5 3 2 1. Also he listens to the teacher and plays after her, finger combinations in different rhythms; perhaps he goes behind the piano. listens and then tries to find the place and the tune the teacher played. This is a part of every lesson. Usually we make up words for the five finger combinations-about holidays, the weather and other things

I cannot say too strongly that it is unwise and definitely defeating to teach one staff at a time: it makes a child lame. He becomes probably (since the treble is generally the taught staff) a bass cripple. Having learned to know the clefs. the child learns next to recognize middle C. which is the only note belonging to both clefs. He draws middle C in both clefs. He finds it in music and also the clef to which it belongs. Any music will serve. Then, he is taught the notes in the manner in which he was taught the keysalternately on each side of middle C:

taking b and then d in pairs, perhaps two or even four a day.

Here is a device which has not been seen on the market. After the pupil has learned the notes from F on the F (bass) staff to G on the G (treble) staff, and has written them himself a number of times, as in Ex. 1,

always with the staff large and free, for convenience, he receives a set of cards, with each card bearing one of the notes he has learned, as illustrated in Ex. 2,



Note: The name of the note is placed on the reverse side of the card, exactly back of the note, so that it cannot be seen through on the face side. Quarter notes are very convenient for use in teaching the names of notes, since they are clearly

(Continued on Page 492)

The Teacher's Round Table

Conducted Monthly

Study Problems Study Problems

In my edition of Backs Yees Part Invention, No. 2, the editor emarcs, that the week witten in the problems of the problems of

1. I have always liked the old way better (G, F-sharp) since it adheres to the initial interval of the theme, although Busoni-whose editions of the two and three voice inventions I consider the best -prefers the E-flat, F. He, like everyone else, fails to give a reason for arbitrarily altering the original; so you are certainly well within your rights.

2. There are no "easy" Mozart sonatas, although Mozart humorously called the "C Major" (K. 545) "A Little Sonata for Beginners." Only this one, with the "Sonata in E-flat Major," (K. 282) and the two movements of the "Sonata in F Major" (K. 547 A) which begins thus:

Bill GULLE

might be considered suitable for your "grade." The rest are so difficult that you should wait a year or two before attempting them.

By the way, Mozart composed a lovely "theme and variations" movement as a finale for this "Sonata in F Major"-but for some strange reason it has never been published. Note that the little Rondo of this sonata (second movement) is practically the same as the last movement of the "Sonata in C Major."-written of course in F Major, and with such exquisite refinement and alteration here and there as only a master could fashion.

Sleeplessness

Theeplessness

I hope you will not think me "balmy" if I sak you for help in a meaning of the property of the

factors in your case which you have not of mind difficult to untie. ferretted out, and which must be under- I hesitate to suggest any practical rem-



Correspondents with this Depart-ment are requested to limit Letters to One Hundred and Fifty Words,

1. Is your own practice concentrated enough? Are you permitting yourself to spend four hours in desultory, lackadaisical "fooling 'round" at your piano, when two hours of intense, well directed mental effort would get better results?

2. Are you deceiving yourself in the matter of technic-or are you making every second count towards achieving instantaneous control of your pianistic approach? 3. Do you constantly work, in both teach-

ing and practicing, for intensity without tenseness? That is, do you practice in the "impulse" way, often explained on this

such professional "bucking up.")

and wholeheartedly into your teaching? 6. Are you just as vitally interested in

your students as you are in your own work? and friend?

9. Do you have at least one vital, non- win out. musical interest which you keep up-swim-10. Are you outgoing or ingrowing?

Your present activity may be so egocentric

stood before you can achieve a complete edies since you have tried every possible mirable plans they can get back of without to produce the desired result. "cure." I know nothing of these, and trick to woo that elusive Spirit which spending a cent, therefore can only ask a few questions, brings "balm to hurt minds." (I am happy

Guy Maier and Music Educator

Have you ever observed a sleeping person? He seems to breathe more slowly than leagues ahead of the East-not only in when awake; he inhales deeply, then, after teaching methods and standards, but also a noticeable pause, expels his breath in a in public school music and general apprekind of relaxed sigh. Why not try to imitate this at night? Be sure to inhale slowly and expressions such as an Eastern composer gently-but don't struggle for a "deep used recently. Said he needlessly apolobreath"; cach time you exhale count "one" silently, then see how far you can count. "You know, I'm rather ashamed of them; If the mental relaxation produced by such they were made to sell west of the Hudson a long, boring, rhythmical swing doesn't River." put you in the land of Nod by the count of fifty you are too hardened a case for Dr. and south of it where most of this good Maier. As for me, I've never gone beyond old continent is located. If only these ten! It even puts me off after two cups metropolitan "provincials" knew what is of coffee or an exciting concert.

Credit for Lessons

"Every year It gets harder to persuade my high school pupils to keep taking plano lessons. There are too many school activi-ties, not to speak of those after school. year. The high schools of our city do not give credit for work done with private teachers. Is there anything we teachers can do about this?"—W. S. B., Massa-chusetts.

You bet there is! First, form your local 4. Have you found a teacher or coach in or county piano teachers into an organizawhom you have confidence, to help you tion. Get petitions circulated through yourmake surer progress? (Everyone needs selves and your pupils demanding credit for music lessons out of school; interview 5. Do you throw yourself enthusiastically the members of the school board individually, then take the strongest possible committee and present your plan at a regular meeting of the board. Talk "turkey" to 7. Does your interest in the pupils often the school superintendent and principals, lead you to become their wise counsellor Get your State Music Teachers Association-if it is active and on the job-to help; 8. Do you have one or more close friends enlist the Women's Federation of Music who you often see, and to whose troubles Clubs—usually a powerful and influential group. "Lobby" to the limit, and you will

It is a disgrace for any school, espe- tion in which you can turn her energies to ming, tennis, a language, astronomy, church cially in your enlightened State, not to other than note channels? By using a numgive credit for outside music study. Heaven ber with slow, swinging chords or enticing knows that the music teaching profession, melody you can switch her attention to the You see what I am driving at, don't you? lacking much needed subsidies, deserves all quality, kind, and gradation of tone she is possible cooperation from public institu- producing. Then I am sure much of the or lacking in a sense of accomplishment tions, And what more just and appropriate halting will disappear, for she will listen that it would not result in healthy fatigue, than strong, moral support from the school attentively to her playing, and will want Undoubtedly there are psychological but in nervous tension and a keyed up state systems? Moreover, in this case, Boards to produce smooth, flowing, "hitchless" of Education cannot "holler" that it costs phrases. With such students I have found them money-for it is one of the few ad- it necessary only to rivel allention in order

which, if you answer them truthfully, may to note that you avoid those pernicious and most comprehensive systems I know, and put her on Goodrich's "Preludes," a

study. The Superintendent of Public in. struction, C. A. Howard (Salem, Oregon). has issued a sixty-four page booklet prepared by the Education Committee of the Oregon State Music Teachers Association which is a model set-up. Its scope, thoroughness and elasticity are truly impressive. You could probably secure one of these bulletins by writing to the State Superintendent of Education,

STUDY OF PATHOLOGIES

A as an approach to voice de-velopment has utility for the

reason that by learning what to avoid the singer can know what to

seek. In any profession the adage

holds true that "success consists in

not making the same mistake

twice." The vocal chain is as strong

Pathology (from the Greek pa-

thos, literally "suffering") we de-

fine, in voice, as any departure from

maximum, full, complete, and cor-

rect singing, which, to turn it

about, can be defined as any sing-

ing which owns a total absence of

We shall limit the scope of the

present work in several directions.

In the first place we shall deal only

with those tones which the ear of

the trained teacher hears in the

voice of the singer that are sensed

as not beautiful, not pleasing to the

æsthetic feeling, and for that rea-

son likely to be improperly pro-

duced. In the second place we shall

treat only pathologies of those

voices which attempt the well closed

glottis or "reed" method of singing.

The other way to sing, we take it,

is the so-called "fluted" voice,

where'n the tone is diffused to a

maximum and the vocal cords are

by the ear, defining each as we proceed.

not well approximated. Thirdly, because of lim-

ited space we shall offer only a cryptic tabulation

or cataloging of a number of pathologies heard

Remedial measures divide into two large divi-

sions. The first of these heeds the scriptural

advice to "overcome evil with good." That is, let

good singing automatically eliminate or lose the

erroneous processes. The second remedial method

is to face each particularlized fault directly, to

diagnose it, to ascertain its cause, and then to

apply the cure by some special exercise contrived

to meet it by a frontal attack rather than a flank

attack. Both remedial procedures probably should

be employed contemporaneously. The degree of

emphasis to be given to either of them may de-

pend, however, upon the type and temperament

of the pupil. If the direct, or particularized,

method is employed in the case of a diffident,

self-conscious, and self-depreciative student, the

teacher may do well not to name any faults,

preferring to cure them by the positive applica-

We shall refer to tone seeming to proceed up-

ward from the throat into the regions above the

two palates, or else there to be located, as the

"Head Line" and, to that part of the tone stream

which appears to proceed more horizontally

The Aspirate. Literally, "aspirate" means the

sound of the letter "h." Physically it means that

air is heard with the tone emanating from the

glottis. There is a vogue among certain singers

to precede their vowels with a slight sound of

"h", in the belief that this makes for good

Breaking. There are two types of "breaking."

The first refers to a quality change between quite

definitely grouped notes and is known as the

"register break." The second type is heard as a

complete collapse of the mechanism and occurs

through the mouth, as the "Vowel Line."

tion of the appropriate corrective exercises.

as its weakest link.

pathology.

It always gives me a "kick" to recommend something or other from the tar West to the far East, For 100 long, there has been an attitude of unwarranted snobbishness on the part of Easterners toward Western musical activities. I would like to inform these persons that in many respects the West and Middle West are ciation. It is about time to call a halt to gizing for a set of excellent teaching pieces.

West of the Hudson indeed! Also north being accomplished in the "provinces," they would suffer a mass heart attack! So 1 say, away with musical snobbism. Let us all wipe off those Cheshire cat grins of superiority 1

Keeping Strict Time

Keeping Strict Time

t have a pupil in the second grade
on the plano who reside faily well,
every second to the plano who reside faily well,
every second to the plano who reside faily well,
she does not keep virte! time. I do
she time to the she does not keep virte!

and a pend! in perfect time when I
plant for her. I do not keep her on
feetly, for I creatise that she would
feetly for I create
feetly feetly feetly
feetly feetly
feetly feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly
feetly

Have you tried giving her short, easy pieces, full of character and color-composi-

To develop accuracy and speed, give her The State of Oregon has one of the best short "one impulse" technical exercises; for awarding credit for outside school book which I have often recommended here. What Is the Matter with My Voice?

John W. De Bruyn

The Voice student often hears such terms as are mentioned in this article, but does not know what they really mean. Perhaps you have a feeling that there is something wrong with your voice but cannot diagnose it. Check up conscientiously all the points here given, and endeavor to discover your weakness and to correct it. Mr. de Bruyn, who is at the head of the Musical Department of the University of Florida at Gainesville, is a very experienced teacher of the voice in singing. His article may be invaluable to vou .-- EDITORIAL NOTE.

more especially on some of the higher pitches. cess of the voice, or if they own directly some be caused by a diffidence, nervousness, fear of breaking, or fear of getting out of breath-otherwise known as "breath consciousness." Often the one suffering from this fault is heard to inhale audibly before phonation.

Breathy. Tone heard with the breath may be the result of intent, as in the case of the "aspirate", or of inadvertence. At the least this is an indication that the vocal cords are not well approximating.

Too Bright. Much practice of bright vowels, such as e (meet) or ay (may), to the considerable ignoring of the naturally dark vowels like oh (owe) or ooh (moon), will develop a tone that is overbright. Other tone colors that parallel the overbright quality are those known as "shrill". "metallic", and "strident", the last largely characteristic of the male voice.

Chesty Tone. When the singer particularizes the chest vibrations to the much diminishing of emphasis upon other vibrations surfaces, the result is heard as a "chesty" quality.

Consonant Articulation Too Intense. Too intensive articulation of consonants can affect the expansiveness of vowels and interfere with the freedom of the glottis process.

The .Glottal Click. Consciously playing the breath against the vocal cords, as though the voice were a trumpet, often means that releasing the breath impact at the end of a phrase is accompanied by a "uh" or a "click" like that heard in turning off a phonograph or a radio.

The Glottal Cough. When the teacher's ear senses a sound concomitant with tone imitation.

that is heard as a slight cough in the larynx, it is an indication of overstress of the glottised attack.

Too Dark or Gloomy. Here we have the opposite to extreme brightness and a pathology occasioned by excessive practice of the dark vowels and the relative diminuation of attention to the bright vowels.

Diffused Voice. Insufficient glottis closure gives weakened vibrations in the head so that the resisting surfaces, as well as the air enclosed within the reverberating spaces, do not respond sufficiently to the glottal tone. We take it that diffusion can refer either to breath or to the sounded tone.

Forcing and Strain. Too strong impact of breath against the vocal cords for a desired degree of vocal intensity forces the singing and is heard unpleasantly by the ear of the teacher. Strain relates more generally to overtensing of all muscles of the vocal mechanism.

Gargling. A gargling tone is heard in the back mouth or throat and is a sound which resembles the well known remedy for sore throat. For lack of better descriptive term we may have it that the vowel in this instance is too shallow.

Gritty. When the vocal cords have assisted in some pathological pro-

Breath Insufficiency. Breath insufficiency can organic ill, the tone emanating from them sounds sometimes gritty or as though the edges of the cords might be afflicted with foreign substances like phlegm or mucus. Frequently examination by a physician shows an inflamed condition. "Harshness", "hoarseness", "huskiness", and "rasping" are qualities classifiable within this category.

Too Heavy. An attempt to overdo the natural strength of the inherited mechanism for the sake of loudness or volume gives results that both the eve and the ear can apprehend. The face becomes flushed with exertion, the tone in the extreme case is heard as harsh, forced, and raucous. Pianissimo then becomes a farce, and the messa di voce cannot be well operated.

Hidden Voice. The auditor has the feeling that the tone is placed too far back in the mechanism. Hooty Quality. An overdose of exercising with the vowel u or ooh (moon) gives the hooty quality with the Head Line sadly lacking in the tone.

Intonation Faulty. Good intonation means to sing on pitch. Briefly, and in the author's experience, when the Vowel Line is stressed predominatingly and the Head Line is relatively diminished or sublimated, there tends to be flatting. When the Head Line is stressed predominatingly and the Vowel Line is relatively diminished, there tends to be sharping,

Mouthing the Vowel. This pathology, mentioned in Hamlet's Advice to the Players, means too great accentuation of the muscles of articulation in the interest of good enunciation.

Mouth Too Open. Lowering the jaw and persistently keeping the mouth open very wide leads to poor diction and to the vocal effect known by the stock description, "He sings as though he has a hot potato in his mouth."

Nasality. Nasal tone is the negative aspect of front head production. Do not confuse nasality

THE ETUDE

singing

Do not confuse nasality with the French "nasal". which is positive, pleasant to hear, and not in-

Pinched or Tight Voice. We have asserted that the vocal chain is as strong as its weakest link. When there are these weak links, no matter how hidden or insidious, the mechanism does not run smoothly. Then the tone is heard as "pinched" or "tight."

Diverse Quality. The old Italians are said to have striven for homogeneous quality throughout the range. Marked quality changes often are the result of faulty registration. If on the same pitch bright and dark vowels do not indicate equalization of quality, careful liaison has not been sought. Following the advice of Garcia, to pair them in practice helps to secure the desired

Snuffling. Not quite a nasal tone but closely related in character is snuffling. The ear hears a tone akin to that coming from an individual afflicted with a head cold.

Too Thin. Civilization and consequent sedentary conditions of living tend to repress, from infancy, the full employment of the vocal organs. Hence we are prone to speak with something approaching the oral quality, or that produced largely at the lips with the vowel weak. So, when we try to build a voice, the strengthening process begins very often with a quality that is too thin.

Throaty and On The Throat. Throatiness and istic, are ugly qualities that, together with nasal- pretation.

ity, are the most difficult to eradicate. In these pathologies the head line either is lacking or nasal sounding, and the stream of energy proceeding from the chest finds interference in muscles operating stiffly or out of alignment with the correct processes of singing.

Tremolo. Tremolo is a shaking or trembling of the voice. One cause of tremolo would appear to be forcing or strain. Sometimes this fault is present in voices whose owners seek to make a purposed vibrato tone.

White Voice. The author has found various definitions of the term "white voice." Generally, this type of voice is considered colorless and to lack the ringing and vibrant qualities. Probably a cause is located in insufficient approximation of the vocal cords.

So we come to the end of our listing of pathologies heard by the trained ear of the instructor in voice. Do you ask whether there is any general and inclusive remedy for all pathologies that are not of an organic nature? The first answer can be the advice to strive earnestly to sing correctly, for as darkness fades automatically before sunlight, so functional pathology should cease when the voice is rightly produced. The second answer is given in the form of a principle. Assuming a characteristic tone peculiar to and identifiable with each anatomical region of the vocal mechanism, such as the front head, back head, front mouth and back mouth or throat ideally in the full and complete sound of the voice no one regional tone should be heard predominating or too subordinated or inadequate-unless it be on its near relative the "on the throat" character- low or high notes or for some purpose of inter-

Pivoting Principle for Broken Chords By Ruth Dynes

with one or more fingers.

For instance, in a passage such as this measure from Chopin's Study in A-flat Op. 25, No. 1 (The Æolian Harp), it is impossible to stretch the full chord. Neither should one leap nor skip from one note to another, if the passage is to be played smoothly and quickly

What is necessary is to pivot on one of the keys.

In the bass of the first group it is obvious that one cannot reach from A-flat to C, that is, from the lowest note of the group to the highest.

What is to be done?

The fifth finger plays the A-flat and the third finger plays the E-flat.

Here the third finger pivots, with the arm moving loosely from the shoulder, until the second finger and the thumb fall directly over A-flat

and C. The second group is identical.

In the third group the third finger pivots on E-natural instead of E-flat. The fourth group is the same as the third.

Now in the right hand, or treble, the fifth finger plays B-flat, the second finger plays C, the third finger plays E-flat; and here the finger pivots, moving the arm gently from the shoulder until the thumb is in position, directly over the

In playing broken chords it is necessary to pivot low E-flat. C is taken with the second finger, and now again this is the one on which to pivot, in order to place the third and fifth fingers directly over E-flat and A-flat.

The second group is identical. In the third group the pivoting is done with the fourth finger on E-natural, which throws the arm and thumb in position to play the lower Enatural. The fourth group is the same.

With a little thought on the correct pivoting finger when playing broken chords, great smoothness and velocity can be easily acquired. Loosening the whole arm from the shoulder, for each adjustment, is of course necessary; the swinging of the arm from the shoulder is very slight, and yet indispensable for perfect freedom

When tremendous speed is desired, it can be attained comfortably, with this pivoting principle understood and applied

Verdi's Simplicity

Verdi's simplicity is shown by his aversion to distinctions. Born at Busseto, the Italian government informed him, after the great artistic triumph of "Falstaff," that he was to be made Marquis of Busseto. This evidently discomforted him terribly, as he wrote to the Minister of Public Instruction, "I hear from the newspapers that I am to be given the high title of Marquis. I now appeal to you in your understanding as an artist to leave nothing undone to stop this. This will in no wise lessen my gratitude, which will be much more if the intended honor does not become an accomplished fact."

Needless Decay of Voices Bu Edward Ellsworth Hipsher

"Why do so many voices fade at an age when they should have scarcely reached their prime? asked one of my pupils recently.

To which the writer could promptly give the ready answer, "Because they never learned to sing properly.

We heard Patti sing at sixty, with the same velvety tone and pearly scales as when we were raised to our "seventh musical heaven" by her incomparable Une voce poco fa at the zenith of her career in 1889. And her very last appearance, at seventy-two, when she sang at Albert Hall of London, October 20, 1914, for the Red Cross War Fund, drew the press opinion that "her voice retained a marvelous degree of freshness, and its timbre was still beautiful as it faded to silence for the last time in Home, Sweet Home." Certain it is that at fifty-two, when most singers have been long "retired", we heard her do the Batti, batti and more especially the Vedrai carino in "Don Giovanni", at her farewell series in Covent Garden Theater, with such perfect beauty and purity of tone associated with impeccable musicianly interpretation, as have held them in memory ever after as the criterion to which all other singers might aspire but never

Nor so long as memory lasts shall we forget how Edward Lloyd, at slxty-four, thrilled a packed Albert Hall by his ringing A above the staff in the final cadence of He shall break them like a potter's vessel in a Royal Choral Society performance of Handel's "Messiah." Battistini and Chaliapin both thrilled audiences when they were well past sixty. Yes, and we every day associate with a baritone, one who devoted many years to vocal training but with no particular urge for a "career", but whose voice, at one year less than seventy, is, to quote, "more spontaneous in production, more flexible, and more rich in color, than in any previous period in his life."

But, young singer, these things are not accomplished in a year or eighteen months of study. All of them came through many, many years of continual study for freedom of tone production, with a ceaseless striving to allow nature to have her way, without the following of false gods of dramatic stunts and driving the voice into feats for which the Creator never intended its delicate organs. At the side of the paths of the wonderful artists just named lie the careers of some of the most gifted singers we ever have heard, principally because they had not the divine urge to do things with the purest of vocal art, whether it should take three, five, ten, yes, or twenty years of ceaseless striving. Lilli Lehmann and Lillian Nordica achieved great things and grew with advancing years, because both were consumed by a holy zeal that led them to be satisfied with nothing short of perfection. Follow in their way, young singer, and you may overcome even many of your natural limitations.

Do You Know?

The compiler of one of the most successful pianoforte methods in Beethoven's day was Daniel Steibelt, who was born in Berlin in 1765 and died in St. Petersburg in 1823. He was a man of reprehensible character and after a successful career in Paris was obliged to leave for London because of dishonesty.

Some Problems of the Choirmaster Solved

As a PERSONAL CONSIDERATION, there is nothing which enhances the standing of a musician in his community more than to be the leader of a successful choir. And in these days, when fees for church musicians have lost much of their attraction in a former decade, there still remain rewards to make the work of the choirmaster well worthy of consideration towards his professional advancement. So for a few minutes let us consider some of the problems which will more or less affect the choirmaster's success.

The Choirmaster's Preparation

Aside from thorough musicianship, every choirmaster should have a knowledge of the fundamentals of voice production, and should have studied this subject sufficiently to be able to give effective instruction in all its branches, whether he is gifted or not with an attractive solo voice. The organization of classes for group training in singing will develop a supply of new voices that will be useful as notential candidates for his choir. The classes should receive exactly the same instruction in the "placing of the voice", tone building, the management of the breath, articulation, ear training, and sight reading, that they would get in individual instruction. Naturally the re-

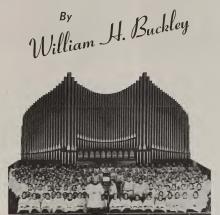
sults will not be so satisfactory as individual lessons, but the fee will be so small, due to the instruction being given to the group, that many of the younger members of the congregation, as well as some of the adult choir, will be glad of this opportunity. Do not give this work free of charge, since the public has no appreciation of that which they get for nothing. The fees should be payable in advance, monthly, with no deduction for missed classes, in order to insure regular

If the choirmaster has studied boys' voices, so much the better. Boys' classes, meeting at least twice a week, can be organized, and occasionally a choir composed of boys and men only will prove an added attraction at the church service.

Make Friends of the Music Committee

The Music Committee is the main line of communication between the choirmaster and the church "Board," If the choirmaster is aggressive. competent and industrious, with a real zeal to give his congregation the best possible service, he will find the music committee of inestimable help in carrying out his plans.

In one church we had paid soloists who were accustomed to doing all the solo work in spite of the fact that there were ten or twelve volunteer members who were studying singing. These were getting no special opportunities to use their talents, so I wrote a letter to myself asking that volunteer soloists be used occasionally for the offertory, in order that the choir should attract and keep trained voices in its membership. The chairman of my Music Committee readily signed



The Famous Mormon Tabernacle Choir

policy was instituted, the soloists had no cause to criticize the choirmaster; and, since they knew better than to criticize the Music Committe, not the slightest unpleasantness resulted from the

Fortunately, the disciplining of a choir member, for insubordination or other misconduct, is seldom necessary. If such occasion does arise, the choirmaster is fortunate if he has a committee that will stand behind whatever action is taken. The correct procedure in such cases was illustrated when a choir member of long standing appealed to the Board to set aside a decision of a new choirmaster. The board referred the case to the Music Committee, who, on learning the facts from the choirmaster, wrote to the member that the matter related to the internal discipline of the choir, in which the choirmaster is the final authority. This ruling permanently established the authority of the choirmaster in that church

Enlist the Congregation

The choirmaster should always expect lovalty to the choir from members of the congregation. If he is willing to suppress any derogatory expressions of opinion regarding his singers, he will soon cure people of the habit of making them. He can build up a "choir spirit" by passing on

ORGAN

to them any kindly remarks which are heard about their services and those of his soloists. By consistently maintaining this attitude, he will find that, in a short time choir membership will be looked upon as a privilege rather than a duty.

The choirmaster has a right to expect loyalty also to himself from his congregation. No one in his sober senses would undertake the extensive and expensive preparation necessary for a modern church appointment, if he did not feel that his gross income would be at least three times the modest stipend paid by the average church of today.

Be the Minister's First Lieutenant

Cooperation with the minister is a prime necessity in church work. A pastor who refuses to cooperate in the musical service of the church will be rarely found; but if so unfortunate as to find himself associated with one of this type, the best course for the choirmaster would be to make a change to another church as soon as possible. It must not be forgotten that we belong to an honorable profession, and that our self-respect is one of our most valuable assets.

Two instances of lack of cooperation between music and pulpit stand out in the writer's memory. In one

this and mailed it to me. Thus, when the new a Christmas Sunday evening musical program had taken up so much time before the sermon that the minister announced the postponement of his sermon for a year and closed the service.

In the other case, a choirmistress asked the rector of a prominent Anglican church if the evening service could be shortened in order to permit the presentation of a "Harvest Cantata."

"Cer-tain-ly not," he exclaimed.

In spite of this rebuff, the choir began the cantata after the sermon; but, when the first two numbers had been given, the rector pronounced the benediction and dismissed the congregation. He later relented, however, and permitted the complete presentation of the cantata at the following Sunday evening service. Neither of these incidents could have happened if there had been a sympathetic understanding between the minister and the choirmaster.

In one appointment we looked forward to the informal call which was made upon the pastor every Thursday morning. The services for the following Sunday were discussed and arranged at this conference, so that the program was ready for the printer in good time; and the choir rehearsal for the following evening could be planned intelligently. It took less than an hour a week and it paid well in more effective service

The Rite of Rehearsal

Rehearsals should be flexible and avoid a formal routine; and yet there are items which should always have attention:

- 1. Hymns for the ensuing Sunday
- 2. Anthems for the ensuing Sunday

IULY, 1940

Music and Study

Music and Study

- 3. Anthems for the second Sunday to come 4. Some new work, sacred or secular, for future
- 5. A final review of the Anthems of the coming Sunday, with the choir rising, standing, and sitting, as in a regular service.

Deportment is an important factor. Be as particular as a drill sergeant, in seeing that the choir members rise exactly together. At first this requires frequent rehearsal. Where the choirmaster faces his singers, a nod is a sufficient signal. If he cannot be seen, a particular point in the introduction should be definitely chosen and marked on each copy of the music. When, at the conclusion of an anthem, the organ continues for a few measures after the final voice parts, be particular to have the choir to "hold the picture" to the end. Copies of music must be held open without further movement; the standing position must not be relaxed until the signal is given to be seated.

Attack and Release

The same concerted action must extend to the singing of each number. Not alone is this true of the beginning of each phrase, but also of each syllable, which must be sung with the same vowel inflection on the part of all, and must be started and quitted at the same instant by all singers, else there will be slovenliness in the general effect, if the words are not completely lost.

The Thrill of the "Mike"

Nothing will keep a choir more "on their toes" than an occasional opportunity to sing "over the air", with the imagination inflamed by an unseen

When preparing for a radio performance, take into consideration the limitations of the microphone. Neither fortissimo nor pianissimo singing will register well. One of the main factors for success in this field is ease and purity of tone. Some of the most beautiful softer effects may have to be omitted, but some study of his choir from the monitor's "box", during a studio rehearsal, will show the limits beyond which he must not go.

Soloists with the group should rely entirely upon beauty and clearness of tone, and not at all upon power, for their effects. Too abrupt changes from soft to loud and nice nersa must be avoided. The more easily everyone sings, the better will be the results.

- 1. Sopranos should sing facing in a line parallel with the face of the microphone.
- 2. Tenors should sing in a line slanting across the front of the microphone 3. Contraltos and basses may face more or
- less directly into the microphone, depending on the resonance of the voices 4. Duets, trios, and quartets will be better bal-
- anced, if these points are considered. 5. If possible, always rehearse at the studio,

and test results from the monitor's room. A normal seating arrangement is as follows: 2nd Tenors 1st Tenors 1st Basses 2nd Basses

2nd Contraltos Organ 1st Contraltos Console 1st Sopranos But numberless experiments have shown that the following distribution gives the most satisfactory balance for programs broadcasted by the writer's choir:

> 2nd Sopranos 1st Sopranos

Organ Basses 1st Contraltos 2nd Contraltos Console The sopranos may (Continued on Page 486)

Scales Are Fascinating By Janet Nichols

Some may not believe it but scales are fascinating if we will only let them be. Of course if we play all of the scales in the same old way, day after day, they quite naturally become as boresome as walking to the grocery store by exactly the same route day in and day out. If you are that kind of a person there is little that can be done; but there is no need to be that kind of a person.

What about a little variation? It will be necessary to keep your wits about you to play the scales in this manner-

The object is finally to play a four octave scale but we do so by ascending a fifth higher in each new attack, our stopping places occurring on G, D, A, E, B, F and C.

Now that you have ascended the scale four octaves it will be "fun" to descend the scale in the same manner. The stopping places will occur on F, B, E, A, D, G, and C.

Another fascinating way to play the scales, and one that will aid in perfecting the fingering habits, is to play the scale one octave the first



JUDGES OF THE METROPOLITAN OPERA AUDITIONS Left to Right, Earle Lewis, Assistant General Manager: Edward Johnson, General Manager: John Erskine: Edward Ziegler, Assistant General Manager; Maestro Wilfred Pelletier. Conductor

time, and each time thereafter add only one new



Of course it is well to learn how to descend in this manner also.

To attain velocity in scale playing it would be

helpful to work out the following illustration-



Also, with the metronome set at 72, the scale may be played one octave up and down in quarter notes; two octaves up and down in eighth notes, three octaves up and down in triplet eighth notes, four octaves up and down in sixteenth notes. The speed may increase notch by notch until it is possible to play with the metronome at 160.

If further variety is desired, play five octaves up and down in quints, and six octaves up and down in sextolets. If one forms the habit of playing the scales in the order of the Circle of Fifths it is beneficial to play them in chromatic order.

And, of course, scales may be played in parallel and contrary motion, in thirds, sixths, and tenths, and in various rhythms. With all of these possibilities we surely must agree that "Scales are Fascinating.

To Strengthen the Third, Fourth and Fifth Fingers By Paul Jouquet

The following exercise will be found very beneficial in developing the strength and agility of the third, fourth and fifth fingers. Starting with the right hand, hold the thumb and second finger lightly together, play C-sharp with the third finger and proceed chromatically with the following

3 4 3 4 5 3 4 3 4 3 4 5 and so on. It will be noted that in ascending the third finger will play over the fourth and fifth and in descending the fourth and fifth will play under the third, excepting in those portions of the scale where the two white keys occur, when the fingers will assume their normal position. The left hand will be fingered thus, starting on C-sharp:

3 4 3 5 4 3 4 3 4 3 5 4 3 and so on. The remarks applying to the right hand are, of course, applicable to the left one but in re-

Played with a variety of tempos, rhythms and accents, the right hand will be especially prepared for the study of the Chopin Etude Op. 10, No. 2; and the left hand will certainly gain in strength and suppleness.

Do You Know?

Many universities abroad do not give musical degrees. The first English musical degree was given by Cambridge in 1463; this was foilowed by Oxford, 1499; Dublin, 1615. No other British University gave degrees until 1879, a gap of two hundred and sixty-four years, when London University gave the degree; which was followed by Edinborough, 1893; Manchester, 1894: Wales, 1894; Durham, 1897; Birmingham, 1905; Ireland, 1908; Sheffield, 1931.

Band Pageantry

Mark H. Hindsley Assistant Director, University of

Illinois Bands, nationally known authority on the Marching Band

HE MODERN BAND is a highly versatile organization, bearing very small resemblance to the band of years past. It was not so long ago that the band was conceived as a type of musical organization considerably low in caste, made up largely of brass and percussion instruments, whose function was making music of a boisterous type for boisterous and gala outdoor occasions, and whose principal use was the leading of military and civic parades. Its musical repertoire definitely categorized as "band music", did not go far beyond the march form. The march was its peculiar stamp and signa-

ture, and when a band essayed music outside of better class of music, but also this class it was considered a transgressor.

The famous bands of men like Sousa and Gilmore did much to dispel this impression and to prove that potentially the band is a concert organization comparable to the symphony orchestra. But, in general, the public has been reluctant to accept it as such, and too often the band groups of the country did little to advance their recognition as musical organizations of high

We remember a newspaper write-up of a band concert of only a dozen or so years ago which stated that the program was made up of "Classical, Jazz, and Band Music." Surely, this must have been an admission that the band had reached a point in versatility-but still there was the insistence that there existed a separate type of music, namely, Band Music!

Those of us who have lived and worked with bands all our lives know what great progress has been made in the refinement of the band, in the elevation of its musical standards, and in changing the popular conception of the band. Enterprising bands in the professional, university, and public school fields, have kept the standard continually rising, and have been responsible for the growth in interest, in enjoyment, and in the participation in bands. Most people like to hear a band play; but where they previously expected to hear them in proscribed settings and on limited occasions, they now are becoming accustomed to hearing bands on occasions and in settings of greater variety. No longer does the public feel that "We like band music"; but rather, "We like to hear bands play

The versatility of the modern band, however, is such that it not only has learned to play a a wide popular appeal because of the sensational nature of its performances, but to a large extent its activities counteracted the work of the concert bands so valiantly working to make the public conscious of the potentialities of the band as a superior musical medium.

The Versatile Band

In the course of time, however, each type of band began to see the value of the other; the concert minded organizations began to think more of their marching and their performance on parade, and the marching minded organizations became conscious of their musical deficiencies and made efforts to remedy them. Here, then, was realized the importance of the band as a "musical individuality", for the fine points of concert performance were brought into union with the advances in parade technic. Today the trend is toward maintaining a balance between concert and parade activities, which marks the band as an excellent type of musical organiza-

There are, perhaps, still in existence prudish bands which make a display of their newly found cultural standing and who look down upon all parade work and band pageantry as beneath their dignity. Others are content to remain on



The versatile University of Michigan Band shown in two special formations.

has lost none of its effectiveness for performing on those bright occasions when bands have traditionally furnished the music and the pageantry. In fact, the variety of music played, the development of the instrumentation, and the vast technical and artistic improvement of bands have

made them far more effective for pageantry than ever before. Professional bands have confined themselves almost exclusively to concert performances, but the school bands, with their unlimited youthful vigor, have taken the lead in creating out of door musical and marching spectacles that have entertained and inspired throngs throughout the country.

Until a few years ago the development of the concert band and the marching band proceeded separately, although their growth was somewhat parallel. Some bands gave practically all of their attention to the creation of music of the new order, with little consideration for marching, while others remained in the "same old rut" as far as music was concerned, and specialized in marching maneuvers. Thus we had on one hand those band organizations attempting to raise the standard of band music, and on the other hand a group of bands clinging to the old musical standard but bringing to a high degree of perfection the military features of the band in marching and formations. The latter group had

the lower level as far as music is concerned, and to devote themselves to the exploitation of the sensational, without regard to deep and lasting values and musical significance. The majority, fortunately, welcome the opportunities to develop the scope of the modern band, bringing to the public the finest of music on the concert stage, and the finest of musical pageantry on the field or street. It is this versatility which lends the band so admirably to the youth of the nation, adapting itself to the pulse of the people, stimulating local, state, and national spirit, and all the while providing diversified training in the most important of the fine arts, and in the additional art of working together which makes for good citizenship.

Now there are recognizable differences in the two phases of band activities. From the musical, cultural standpoint the concert band is, of course. all important, both to band members and their audiences, and while the parade band is able to make some contribution, it is of little direct consequence in comparison. From the entertainment standpoint, and from the standpoint of contributing to school and community affairs, the marching band has the greater appeal to the large mass of people, and because of this appeal popularizes itself to the extent that its more

BAND and ORCHESTRA Edited by William O. Revelli

THE ETUDE

serious music receives greater attention. From the educational standpoint, both the concert band and the parade band are of extreme importance, and both are necessary for a balanced program of instrumental music training and activities.

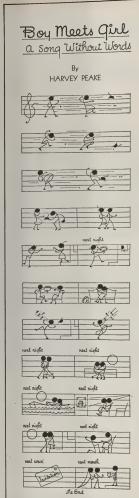
In the school band program it is necessary to determine the proper relationship which should exist between playing and marchine. For some years we have been an exponent of the marching band, and have been on the offensive in its development. This offense has not been without reservation, however, for we have tried to shield the band from overemphasis upon marching maneuvers. In every case we approve the conservative course for marching in the general band program.

Every school band should be able to march. A band is not fully competent unless it can march as well as play. It should march well enough to do itself credit, and to fill its place with honor in school and community functions which require or invite its presence. It should march well enough to implant in its members all the educational, disciplinary, and character-building attributes of marching. It should march better than "well"—it should march superbly, sensationally, if possible.

After all, however, a band is a musical organization, and its primary purpose is to play. The playing program must be kept uppermost, and a band should never march better on the field than it plays on the stage. This is a principle to which we hold unceasingly, and it is very disturbing to have it otherwise. Those bands that march better than they play may make a great impression on a musically uneducated public, but in most cases these bands would make almost the same impression (or even a better one) if they were to cease playing altogether, except for the drums. What our bandsmen must realize, participants and leaders alike, is that it is the combination of good playing and good marching that makes for the greatest effectiveness in a parade program, and which makes a real band. The parade activity must appeal both to the artistic eve and the artistic ear.

The marching band not only should play well, but it also should play the highest quality of music which is appropriate to the occasion. To be sure, the band must play marches while marching, but they should be marches of musical merit, played artistically rather than mechanically or for the sake of volume and rhythm alone. In a program designed for a football game there may be a greater variety of music-rhythm must predominate, of course, to provide the spirit which the occasion demands, but the well trained playing band can inject into its programs short excerpts of semiclassic and popular numbers, play them with symphonic effects, and enhance greatly the worth of the parade performance. Even popular music may be entirely appropriate in the parade program, providing it is good popuiar music and is played in a manner befitting the character of the band.

Opinions in the matter of some of the practices that are now becoming prevalent in marching band programs are varied, often at odds, and always a matter of taste—for which there is no accounting, as the old phrase goes. I am concerned with the standard of school bands all over the country, not with the idea of regimentation into an unalterable mold, but with the feeling that the school (Continued on Page 491)



Strings and Tones By J. W. Hulff

O FAR IN THE DIM PAST that we know yery little about it, a hunter shot an arrow while out searching for food. The musical tone emitted by the twang of the bow-string did not escape his notice. The hunter was not only observant but also curious, and he found that be could reproduce the tone by plucking the string with his fingers. Later it was discovered that more than one string could be plucked simultaneously, producing tones that were pleasing to the

Thus was born the germ of the modern violin. However, ages were to come and go before we were privileged to hear the viol which served as the pattern for the violin, just as ages had passed before the harp preceded the viol.

The harp, in use some three thousand years before Christ, is undoubtedly the first stringed instrument on which certain specific sounds were produced by the plucking of the strings.

We know that the Egyptians made harps of many strings and discovered the improvement of tone production by the employment of sound boards. They were the first, too, to make use of pegs for tightening the strings.

Both the Hebrews and the Assyrians developed the use of the harp and undoubtedly not only made improvements but also added to the beauty and ornateness of the instrument. Later the Assyrians produced the duclimer, the strings of which were struck by hammers. This was the forerunner of the pilano.

Then in Greece before the Christian era, an insignificant string, stretched across a number of bridges on an instrument called the "monochord," was used to measure the intervals of a call,

So it is easy to see that the definition of music is "sound" and that sound is vibration.

Harmony Versus Discord

THE SCHEMER OF MUSIC has definite, unchangeable laws based on our knowledge of sound. The stident should discover what really makes harmony and what produces discord. He will find that there is a rule that unalterably affects sound, and that what we call a pleasant sound, produced on one or more strings of the violin, is known as "harmony." An unpleasant sound is defined by musiclains as a "discord."

It does not matter when or where music is written or played, or how crude or inharmonious the music of past ages may sound to our ears, it will be found that all music depends upon some kind of a scale.

Play a number of notes from C to C on the violin without regard to the laws of harmony and you will produce a scale that is most unpleasant. Now play this scale: C, D, E, F, G, A, B, C. It will sound pleasant and satisfying to our ears, because it is built up according to the laws of harmony and because we have heard this scale of C major from infancy, more than any other scale. This scale is founded on the vibrations of the notes that compose it. From it we get the C chord—C, E, G, C.

One of the first evidences of a musical union in England was in 1606 when the London Musicians Company ruled that in banquets given in the city, at least four musicians must be employed. The fine was three shillings four pence for each player violating the pact.

The Care of the Hands

Kaare A. Bolgen

HEN TSCHAIKOWSKY wrote his famous violin concerto, there were doubts among contemporary violinists as to its playability. Only after grave consideration did Leopold Auer become the sponsor of this work. And yet Fritz Kreisler, in his sixties, plays it with the utmost ease and masstery. Sergel Rachmaninoff still transforms technical obstacles into glorious music. And aging Paderewski, a short time ago, gave a performance of several Beethoven sonstant will remain memorable for their youthful vigor. With the exception of Paderewski's unfortunate rheumatism, there is no evidence that the hands of these masters have suffered from the passing of the years.

One could be tempted to ascribe this youthfulness to some mysterious wizardry peculiar to the great artist, some secret formula of rejuvenation; and all the more so when compared to the quite common fear of students, players, and muscleams still in their twenties, that stiffening fingers and muscles may interfere with their playing.

Ferhaps some artists are more fortunate than others in having hands naturally flexible and youthful, impervious to age. It is, nevertheless, true that a great many of them have been suffering under physical handicaps that would have made many ordinary musicians give up in despair. Thus the secret, if such it can be called, of the ability of artists to give inspiring, vituoperformances at the age when ordinary people can hardly move their fingers to perform ordinary household tasks, lies in the care that they give their hands. Care, and not mysterious natural gifts, is the point that must be stressed.

The hands are the tools of the musician. They must be able to carry out a number of complicated, strenuous actions, following instantly the slightest bidding of the musical mind of the performer. And these tools are more easily damaged than the average amateur musician realizes. When a student begins to worry about stiffening hands, it is usually traced directly to neglect of this care of the hands, which the artist takes as a matter of course.

While there are no exercises for the hands which will give them a perpetual youthful suppleness, there are, nevertheless, a number of things that, put together, will help decidedly in preserving them. The student would do well to remember that the youth of the hands is preserved, not developed.

Relaxation in Practice

Strange as it seems, the most common cause of stiffening hands may be traced exactly to those very hours of practicing, scale work, and so on, which are supposed to impart strength and suppleness to the fingers. It is a fact that mere strengthening of a muscle also will tend to interfere with its freedom of action. Students

HEN TSCHAIKOWSKY wrote his famous violin concerto, there were doubts among contemporary violinists as to its playability. Only after grave consideration did Leopoid Amer become the sponsor of this work. And yet Fritz Kreisler, in his sixties, plays it with the utmost ease and mastery. Sergei Rachmaninoff still most ease and mastery. Sergei Rachmaninoff still with the cramped feeling", and subsequently of the contemporary contemporary of the cramped feeling.

Unless muscles are continuously being relaxed during a period of strain, stiffness will follow almost immediately—at first just a temporary stiffening, later becoming almost permanent. This, by the way, is the reason why the track athlete is supple, while the weight lifter is stiff. Both are under a muscle developing strain; but the athlete must relax to a certain extent even during his greatest efforts. The weight lifter cannot do so. Like an athlete, the young student should center his attention on relaxation almost as much as on the actions of the muscles. In other words, he should know not only which muscles to use, but also which not to use.

Thus the first care of the hand is relaxation, both during and after the practicing. Now, so much has been said for and against the value of relaxation, that the word is not used satiety without dangers of misunderstanding. Let it be said once and for all that during playing, the fingers in use naturally can not be relaxed. A loosening of the muscles or fingers not in use is all that can be aimed at. Moreover, relaxation is not synonymous with sloppiness. When the fingers are used, they act with firmness, authority, and precision. The moment their action is no longer needed, they should be relaxed only as far as possible, without interfering with the actions of the other fingers.

If done correctly, a full hour of steady practice should not result in any great fatigue so far as the hands and fingers are concerned. Hand or finger fatigue is a danger sign, warning of faulty finger habits.

Some artists can go for days without practicing and feel no harmful effects. However, these fortunate ones are few. Usually the daily hours are almost as necessary as the daily bread. Constant work has been the rule from Joachim to Auer, from Rubinstein to Paderewski. The growning student can much less afford to take the absolute rests which the muscles of their hands may sometimes require, when even the successful relaxation falls to counteract the constant tension. In such cases a slight rubbing of the fingers, starting from the finger tips, will often prove very beneficial. This can be done either be-

VIOLIN Edited by Robert Braine



A STUDY IN HANDS, THE TOOLS OF THE MUSICIAN

fore, during, or after the study period. But it must be remembered that this is a gentle action. Any heavy finger massage, as is sometimes applied, is absolutely out of the question, often outright harmful.

The same can be said of the finger exercises consisting of bending and stretching the fingers as far as they can be forced in all possible and impossible directions. This is sometimes includged in by musicians who believe they are reaching an age where the fingers begin to stiffen. Of course, no violent bending of the fingers will take the place of correct finger habits, and this definitely possesses no powers to prevent the dreaded stiffening. A firm but gentle stretching backwards of the fingers is in place at night before retiring. But, even at its best, this is only a contributary cause to retaining the youthfulness of the hands.

As a matter of course, the supple muscles need to be complemented by a supple skin, before complete suppleness of the hands can be achieved. A few musicians oppose habitual use of a cream or lotion for the hands, on the grounds that the skin possesses sufficient natural oils to keep itself naturally conditioned, without any outside help. This is true only to a limited extent. The oils in the skin are not at all reliable. They do not prevent the skin at times from minute cracking, from dryness or stiffness, nor do they offer protection after frequent washing. A moderate amount of fine tissue cream, before retiring, and rubbed gently into the hands, will be of positive help to most musicians. It is too iate to wait until the need for it becomes apparent. As always, prevention is better than cure.

Gloves for Protection

It goes without saying that the hands should be protected by gloves during winter or damp weather. The question of sleeping with gloves has, on the other hand, received little attention from the average music maker. And yet it is one of the finest means of preserving the hands. The beneficial effect of the gloves lies partly in the preservation of an even, warm temperature, so necessary to prevent the circulation of the hands from slowing down. Thus unsielans with poor circulation or low blood pressure can afford under no circumstances to rest without a proper covering of the hands. Either kid gloves or fine cottom gloves, which must be (Continued on Page 488)

Music and Study

What Books Shall I Read?

What Books Shall I Read of sextbooks you would recommend for teachbooks you would recommend for teaching mustal theory, musical history, harmony, and music appreciation? Here that news mostry than those which is a sext mostry that the sex of the sex of

A. I seldom recommend any book as the "best" one in its field, but I am glad to supply you with the name of one of the best volumes in each of the subjects that you mention. For elementary music theory, "Music Notation and Terminology" by Gehrkens; for music history, "History of Music" by Theodore Finney; for harmony, "Harmony for Eye, Ear, and Keyboard" by Heacox; and for music appreciation, "Discovering Music," by McKinney. These may all be obtained through the publishers of The Etude.

The C Clefs and Diminished Seventh Chords

Q. 1. In the December issue of The Etude, an article by Thomas Nicolai evanoff, on the relation of the ciefs to the violin, four clefs were written as an ex-

9 8, 13, Alto Tenor Teble Bass Alto Teer In the alto eich "middle C" appears on the third line. Teachers have told me that "middle C" is on the third line of the teer clef while in the example it is on the fourth line. Its thousands that the last two diagrams are mixed? There might have been a misprint by the printers, Will you please set me right on this point?

2. The chord, C.S. Jan of C. Man of C. malor. Teable Bass

The chord, C.-B.-flat-G-flat-A. Is the C diminshed seventh chord of C major. What would you call a chord, C-sharp-E-G-B-flat? Is that a C diminished seventh also? The Interval between the root is raised instead of lowered as in the former chord. In both chords the interval of tones is lessened—S. P.

A. 1. The clefs are correctly explained will also find further explanation and illustration in the Question and Answer column of the November, 1939, issue of

is correctly spelled C-E-flat-G-flat-Bdouble flat, though the enharmonic spelling you give is frequently seen. Csharp-E-G-B-flat is the diminished seventh chord of C-sharp, To construct a diminished seventh chord, build a dominant seventh chord, then either lower the upper three tones a half step, or raise the root a half sten.



Improving Sight Reading

Q. Will you please tell me how I can improve my sight reading? Also, if there are any instruction books that deal exclusively with sight reading and ear training, and where I can obtain them?

—L. M.

result of much practice in reading music. ETUDE,

Questions and Answers

A Music Information Service

Karl W. Gehrkens

Professor of School Music, Oberlin College

Musical Editor, Webster's New International Dictionary

any special book, but, rather, of finding music that is easy enough so that you are able to play or sing it approximately correctly the first time, Read through a lot of music of this difficulty, until you are confident that you can always read correctly. Now go to a little more difficult level and do the same thing, reading each composition only once or twice and then going on to another one. By increasing the difficulty of the material very gradually you will finally come to the point where you can sight-read fairly difficult material.

In addition to the above, let me give you a few practical suggestions: 1. Exin the article to which you refer. You amine the material carefully before beginning, noting key, measure sign, tempo indication, and compelling yourself to hear with your inner ear the scarcely edited at all. Be careful, howeffect of the first few measures. 2. Look 2. The diminished seventh chord on C ahead constantly, reading ahead of where you are singing or playing and finally arriving at the point where you read by phrases instead of by individual notes, 3. Set a moderate tempo and pro- rendition, ceed steadily rather than to go more slowly when the music is difficult and more rapidly when it is easy. 4. Train yourself finally to see everything-tempo and dynamics marks, pedal signs, fingering-everything.

> Music Writing and Pedaling Q. 1. Will you kindly give me the name

of a good book in which the mechanical side of music writing is explained, such as the correct placing of the stems on notes, and so on? notes, and so on?

2. I should also like to know if the pedal is to be used only where so marked in plano compositions. Some pieces have so many measures unmarked.—Mrs. S. F. R.

A, 1. You will find rules for correct notation in "Music Notation and Terminology," by Gehrkens, This may be

to play or sing, instead of taking a part on the edition, some editions being very minor, by MacDowell,



ever, not to overuse the pedal as so many pianists do, Train your ear to listen to the musical effect of your pedaling, and do not pedal at all in passages that depend for their effect on clarity of

The Tempo of a Famous Composition

Q. 1. In Chopin's Pantasic-Impromptu. at about what tempo should the Allegro

agitato be taken? 2. In the same composition, what fempo should be used for the Maderata cantabilet 3. Please name several other composi-tions of about the same difficulty, which would be suitable for plano contest

4. About what grade of difficulty is this Impromptuf-Miss K. P. A. 1. In the Peters Edition the Allegroagitato is marked M.M. J=84. I think

A. I have examined two other editions this is about right. If it is too fast for of this Rhapsody and find the same abyou, a little slower tempo would also be all right

2. At about M.M. J=108.

readers. It is not a matter of employing tions of pedaling; while others are between the fifth and sixth grades

Why Does the Piano Rattle?

Q. For the past two or three months my plano has been "acting up." The keys, particularly in the bass, wibrate abnor-maily long and very annoyingly. These prolonged vibrations are similar to the sound created when a piece of paper is placed on the strings of a grand plane This condition seems to start previous to a rainy spell or damp weather. It lasts for two or three days, then disappears. Can you tell me the cause of this?—D. 8.

A. It is hard to tell just what would cause such a condition, but I am guessing that it is either one or the other of two things. Perhaps there is something wrong with the mechanism of the damper pedal, so that the dampers do not push against the strings hard enough to prevent the strings from vibrating. Or possibly the bass bridge has become unglued from the sounding board, thus making a rattling sound whenever the lower strings vibrate. In either case my advice is that you consult a good piano tuner; for, even though you may be a good amateur mechanic, you probably would not be up to making repairs on so delicate and intricate a mechanism as the piano.

Where is the Melody?

Q. 1. When playing Bach's Chorac-Jesus bleibt meine Fiende, arranged by Harold Bauer, I would like to emphasize the melody throughout the groups of eighth notes but cannot seem to distinguish the right notes as written in the melody printed in the preface. Please write the solo line which should be fol -Mrs. P. R. P.

A. 1. The melody of the Chorale does not start until the ninth measure (the dotted-half note B in the bass) and the melody does not sound the same as the one in the preface, because Bauer has changed the rhythm. This four-measure melody is answered beginning with the half note B in the bass of the fourteenth measure and continues to the seventeenth. From measure seventeen to measure twenty-four we have an interlude of triplets (not the Chorale). There are several of these interludes in triplets. and I think this is what has bothered you, The Chorale begins again in measure twenty-four and ends at measure thirty-two, then the triplet interlude until measure forty I think from here on you will have no trouble-unless you fail to see the Chorale melody beginning in the bass at measure fifty-two.

Wrong Notation

Q. These examples are Measures 35 and 43 from Liszt's Necond Hungarian Rhap-sody, revised by Joseffy, Please correct the time in the bass clef -C. M. H.



sence of an eighth rest on the second half of the first beat in the bass. Of course it is a mistake; no doubt it is 3. Here are a few numbers that I think written that way in the original manu-A Skill in reading music comes as the obtained from the publisher of The you will like: Impromptu in C-sharp script, perhaps because of the group of nor, by Reinhold; Impromptu in A- grace notes coming before the count. If reason so many planists and singers 2. You are right in your feeling that flat, Op. 90, No. 4, by Schubert; Waltz you examine the Friska (virace move-The reason so many parameters have been used the pedal is often effective in measures Op. 34, No. 1, in A-flat, by Chopin; Liement), you will see that, in place of this us most of their practice hours in learning that are not marked. It depends largely bestraum, No. 3, by Liszt, Prelude in E bass eighth note, Lisst has a quarter rest. In Measures 35 and 43 there should of the time for becoming better sight carefully edited, including the indica
4. This composition is usually listed as be an eighth rest on the second half of the first beat, in the bass.

Fun and Profit in the Piano Class

Ada Richter and her pupils caught at a tense mo-

and have a lot more fun out of her work.

A supervisor in a large city school system re-

taking music lessons and found that the number

cently made a survey of the present-day pupils

studying the piano was surprisingly low. There

are probably far more children studying the

piano than there were five years ago, but in the

meantime large classes have been developed for

Making Music Lessons a "Party"

The comparative value of class and private

teaching is illustrated by the following incident.

The parents of a little girl of four wanted her

to have private lessons. I advised class lessons,

but the mother preferred private instruction.

She finally consented to my plan of a private

lesson and a class lesson each week. The private

lesson came first: and since it was financially

advantageous to have her as a private pupil, I

tried every trick in my bag to interest her in

music. I was not too successful. After the class

the other instruments.

ment in the Story-With-Music Period.



Ada Richter

Ada Richter, born in Philadelphia, Pennsylvania, was educated at the Zeckwer-Hahn Conservatory of Music, under Camille Zeckwer and N. Lindsay Norden. Later she studied with Leo Ornstein and Alfred Richter. Mrs. Richter is a graduate of a prominent normal school and taught school for five years. She then devoted her time to private teaching and the composition of materials for juvenile teaching. Her "First Song Book" (easy arrangements for piano), "Cinderella" (a story with music) and the "Kindergarten Class Book"; all have been very successful .- EDITOR'S NOTE.

Ada Bichter, with her pupils, checking on "busy" work.

BRIGHT-EYED, PROSPEROUS appearing young lady recently said to the writer, "I am getting more fun out of teaching, and making more money, than ever before." She is only one of thousands who have found out that the piano may be taught in class, as well as any other instrument.

Many teachers who had been accustomed to handling a limited number of private pupils at from one dollar to three dollars a lesson, were fearful that a piano class might destroy their patronage. They failed to realize the inevitable change that comes in all callings and could not vision that a regularized scheme of musical training which stimulates the initial efforts of little folks might be the very thing to insure their interest through many years. Looking upon the thing from a strictly business standpoint, one of the greatest losses in music teaching comes from the "turnover"-the pupils who study for one, two or three terms and then give up music altogether.

Many teachers have the very strong feeling that, with the increase in classes devoted to orchestral and band instruments, it is desirable for the piano teacher to meet this competition with piano classes. The great hue and cry is that in the class the child is regimented, that his individual talents and requirements are neglected, that he does not receive the personal attention which the teacher may give in private. This is unquestionably the case with some children, particularly children far above the normal, with very brilliant minds-the genius, let us say. But, the percentage of such children is so very small that they are negligible.

The teacher is concerned in giving piano training to as many receptive children as can afford the more moderate cost of class instruction. With many such children, class instruction may tion; and, if the teacher is business-like in secur- sponsive that when I had her alone, her mother continue to study music (Continued on Page 490)

called to tell me that the child had come running to meet her saying, "Oh Mother, please don't make me go to the music lesson again, I want to go to the party." Thus to her the class lesson was a party and the private lesson definitely a "music lesson." What is more important is that the mother of this child told me that after the class lesson the child had gone right to the piano and played for a long time, and that she knew everything that had been taught at the lesson, although she seemed to pay no attention.

This brings up the question which every Mother asks, "Do you not think it too taxing for a little child to begin the study of music so early."

It is not taxing at all, if the class is conducted properly and the parent not too anxious to push his child ahead. The assignments are so easy and so much time is spent in going

ing several classes, she can make more money over the same thing, that the normal child cannot help absorbing the work with little effort. Of course little children need help at home; but it need be only five or ten minutes a day. I have had children of three in my Kindergarten Class; and, while I do not advocate taking them so young (unless they are very musical), almost any child of four or five is ready to begin.

Of course, the teacher must get into the "party" spirit herself. The day is long past, and fortunately so, when the teacher can sit back like an imperious dictator and command the pupil to do this and that. She must work along with the pupil and make music one of the happiest memories in the child's life. Carlyle said, "Music may be well said to be the speech of angels." Unfortunately, many a little one in the past, who was taught by a musical martinet, left the lesson with the thought that "music is the speech of devils." That is, you must make children like music, or you cannot yourself hope to succeed.

Another advantage that class teaching has be even more practical than individual instruc- a few days later, at which she seemed less re- over private teaching is that the children will

Chopin's Most Popular Short Prelude

A Master Lesson on "Prelude, Opus 28, No. 20, in C Minor"

Orville Lindquist

REDERIC CHOPIN (B. 1810: d. 1849) wrote twenty-five preludes in all. Twenty-four of these belong to his Op. 28; and the twenty-fith is marked Op. 48. Some critics have claimed that these are the finest of Chopin's compositions. This praise is too extreme, but, no doubt, they are he most spontaneous—a flash in the pan, so to speak. The more a composer stretches a composition the less spontaneous it is apt to be

Of these preludes, Frederick Niecks says, "They consist—at least, to a great extent—of pickings from the composer's portfolios, of pieces, sketches and memoranda, written at various times to be utilized when occasion might offer."

Of the twenty-five preludes, this Op. 28, No. 20 in C wintor is the shortest, and, because of its simplicity, the most played. It does not offer much in the way of interpretation, but it is one of the best places we have for the study of chord playing. It is equally good for the study of legato pedailing. Since the pedai-legato is the basis for all pedalling, it would be hard to find a composition that offers more to the pupil than this little piece of thirteen measures.

A Chordal Secret

First, let us take up the matter of chord playing. A lady once asked Mr. Mark Hambourg how to play a well balanced chord. Mr. Hambourg replied, "Madam, it is a simple matter. Just make each tone of the chord exactly alike." Now, making each tone of a chord exactly alike will not make a well balanced chord; and I am sure this great pianist would be the last person to play one in this manner.

To make a beautiful chord it is necessary that the soprano and bass be given a little more prominence than the two inner voices. Mother Nature knew what she was doing when she produced more sopranos and basses on this earth than altos and tenors.

Usually in chord pieces, as in this one, the top voice forms the melody. When this is so, listen to see that you are getting a good top tone. How, you may ask, do we bring out this top tone? Two things are necessary: First, you must feel and desire such a tone; second, the little finger—or whatever finger is used—should not be allowed to remain relaxed, but keep firm, Most



ORVILLE LINDQUIST
Professor of Pianoforte Playing, Oberlin College.

players who do not get a good top tone are apt not to have enough tension in the finger that is making that tone.

In measures five and nine we find that the melody is in the alto volce, so, concentrate on these tones. Notice how much better you can bring out this inner melody when you put a little tension into these particular fingers.

The first line of this Prelude is marked fortissimo. Some piano teachers say that, when playing a fortissimo chord, there should be a quick down pull at the wrist; other equally good teachers tell us that there should be a quick upward movement at this point. Artists often play big chords without any preceptible movement either up or down. The young player should experiment with the various ways and choose that which seems to work best.

tone? Two things are necessary: First, you must

After all these outward motions are not so feel and desire such a tone; second, the little infiger—or whatever finger is used—should not be allowed to remain relaxed, but kept firm. Most be allowed to remain relaxed, but kept firm. Most

and the main reason some players cannot play fortissimo is that they are thinking mezzoforit Let me illustrate.

Let us say you are trying to pull a board from the top of a box. You give serving without success. Then you get angry at yoursel and give the board a "yank", and off towns. Now of course it is, by no means, necessary to be angry, but there must be something of the wide awake spirit put into the playing of a fortissimo chord. In many years of experience in the teaching of plano, I have never seen a pupil who really thought a strong chord that could not play one.

Playing Near the Keys

It is a great mistake to think that chord should be played from a foot or so above the keys; a rew inches is ample distance. Most artists do their big chord work rather close to the key. In playing this Prelude the fingers should be prepared over each chord before it is played. If you cannot do this, practice for a while in this style: counting four for each chord, release the hands from the keys as soon as the chord is struck, and, on count three, have the fingers prepared for the next chord.

He sure, when releasing the chord, that he wrists are relaxed; in fact, relaxation of the whole arm and shoulder should follow immediately after any chord is struck. See that all unused fingers are kept out of the way, and avoid the fault, common to so many, of striking the fet hand before the right. Very small hands can eliminate the right hand thumb note throughout this prelude. It is surprising how little of the effect is lost by so doing.

As we said at the beginning of this article, the pedal-legato is the basis for all pedaling. By pedal-legato is meant the connecting of single tones, or chords, legato by the use of the pedal. This type of pedaling is used when a finger-legato is impossible. It is also often used when a finger-legato is possible, for the reason that a richer quality of tone is obtained when the pedal is depressed.

The first step in learning the pedal-legato is the development of a proper foot action. The pupil is generally told that he should "put the foot down after the tone is struck." This is true; but it is not good pedagogy, as the down action is not as important as the up one. Pupils, so taught, are apt to have a too vigorous down movement of the foot; whereas the up action should be the quicker of the two. The pedal can be put down at any point after the tone has been made, so long as it is down in time to catch the tone before the finger leaves the key. But the pedal release must be made at the exact instant-except in superleggio-that the new tone is struck. If it is the least bit late the tones will overlap and cause a biur. If it is the least bit early, there will be a gap between the tones, making a good legato impossible. Notice in the example below that in each of the three pedalings the pedal release is on the beat, while the pedal depression is made at a different point.



See another page in this issue for a master lesson on this piece by Ornille Lindquist.

CLASSIC AND CONTEMPORARY SELECTIONS

PRELUDE IN C MINOR



ADAGIO From SONATA IN E MINOR

One of the remarkable metamorphoses in musical history occurred in the case of Franz Joseph Haydn. As is well known, he was the mentor of Amadeus Wolfgang Mozart. However, he was so deeply impressed with the heaven-sent genius of Mozart that Haydn in his later years was influenced in his own works by the style of his pupil. This precious "Adagio" from the "Sonata in E Minor" has all of the lacy charm of Mozart and should be gradually "worked up" from a slow tempo to the time of the metronome marking.



462

THE ETUDE













THE BILLBOARD After the marches of John Philip Sousa there are few composers who stand at the top of the list in this form of writing. Among them is John N. Klohr.

"The Billboard" is one of the most popular marches written in America. You hear it on the air continually. From a piano standpoint it is most stimulating and playable. Grade 3.

[OHN N. KLOHR] In march time M.M.d=104 TRIO



471

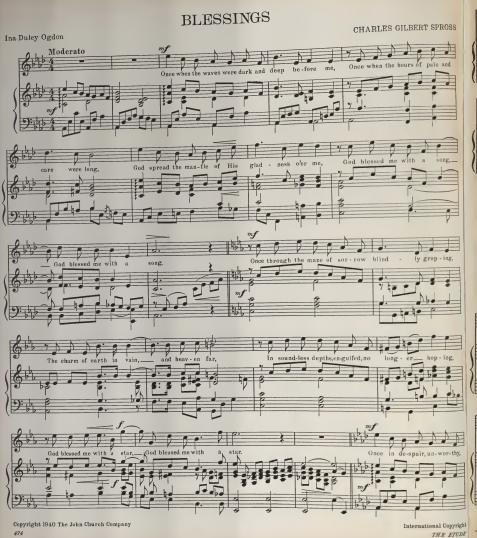
Copyright 1939 by The John Church Company



VOCAL AND INSTRUMENTAL COMPOSITIONS

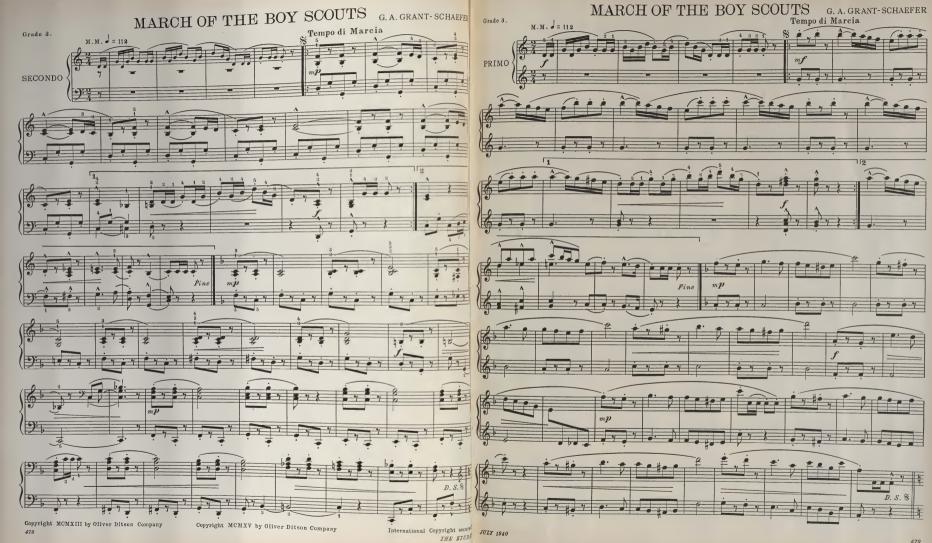
FAIRY TRUMPETS

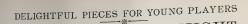


















British Copyright secured



Copyright 1940 by Theodore Presser Co.

Making Sight Reading Easy

(Continued from Page 450)

good fingering is a forceful aid to good playing and a boon to efficient sight reading while the use of a poor fingering may be likened to the following of a rough, out of the way road to a destined point of travel. So let us not detour and thereby retard progress, when the quickest, surest. safest, and sanest road is open to us. Careless fingering is responsible, in large measure, for much of the slinshod playing to which we are sub-

The following rule for fingering is an acceptable one to observe during the first year at the plane, and to hold throughout all later study: Use the finger that is over the key, unless there is a good reason for not doing so. The last part of this rule takes care of all exceptions which may oc-

Tempo That Tells

Accent and rhythm are, of course, closely allied. "Know your tempo, hold to it, and keep going" would be a fitting slogan for the sight reader. and indeed for all players. "Know your tempo" is a message

of caution and counsel to the player to recognize and accept a rate of speed within his ability; for a rate in excess of the player's advancement will cause an unsteady, erratic tempo, which means, of course, poor playing. Familiarity with the composition through repetition, however. should enable the reader to approach gradually and acceptably the required or needed tempo.

While careless reading should not be sanctioned, it is important that a uniform tempo be maintained, even though it be done at the expense of an occasional note, provided such notes do not materially disturb either the melody, or fundamental bass tones, both of which are big inclusives in the practical application of tempo.

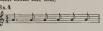
The use of the metronome, at rates of speed regulated according to the player's ability, can prove most helpful in stabilizing the tempo.

It must be understood that no attempt is made at this time to belittle, or in any sense to undervalue the importance of certain other elements, such as tone quality, phrasing, and use of the pedals, the intelligent observance of which may be rated even as superessential to the development of good playing. It may be added here, however, that both tone quality and phrasing can be observed without great sacrifice of concentrated effort on our special listed aids; and, indeed, it is easy to note that a fitting regard for the retards and pauses, which form such a necessary part of phrasing, can be a helpful adjunct in the sight reader's work

As a final word to those who would fearfully defective in regard to this. vance as his eyes can comfortably which looks like this,

One very important factor in sight reading, as far as time is concerned. is to visualize the notes with the proper spacing as to their relative should look like this in your mind's length. Some printed editions are eve.

become good sight readers, and who Dr. Lorin F. Wheelright, of Teacher's have the patience and persistence to College, Columbia University, in his acquire the art, it must be noted that book on the "Perceptibility and Spacsight reading calls for relaxation, ing of Music Symbols" states that Those who rush along like an old- he discovered, after long experiment, fashioned fire horse going to a three that where the music symbols in an alarm fire, never make good players, edition are spaced in proportion to When starting to study sight read- their time values, they are read at ing, the student should go so slowly sight and performed on the piano that he does not feel under the with relatively fewer errors. If the slightest strain. He should keep re- edition used does not have this, of laxed every moment he is playing course it must be imagined. This is and always cultivate the habit of not easy for some, but it is not imreading as many measures in ad- possible. For instance, a measure



PLAY THE NOTES YOU SEE. PLAY EVERY NOTE AND SIGN YOU SEE. IT IS JUST AS EASY TO PLAY THEM AS INVISIBLE NOTES (MISTAKEN NOTES) YOU IMAGINE. SEE ACCU-RATELY; PLAY ACCURATELY. NEVER IMPROVISE WHILE SIGHT READING THIS IS A PARTICULARLY PERNICIOUS HABIT, PLAY ONLY WHAT THE MUSIC TELLS YOU TO PLAY, WITH NO "FANCY TWISTS." ONLY IN THIS WAY CAN AC-CURATE SIGHT READING BE

...in the Music Field

ADVANCED COURSES OFFERED BY THE UNIVERSITY EXTENSION CONSERVATORY

Music has always ranked high among professions. There is never an overcrowded field for the well trained musician.

• Interesting positions are open in every part of the field. Schools and Colleges are making it necessary for every teacher to be equipped for his work; the Radio is calling for highly specialized training, and standardized teaching makes competition keen even in small communities. Are you an ambitious musician?

The alert musician today does not rely upon the haphazard use of books and methods, but chooses a definite method and with special preparation, meets the competition. A success-ful musician is most always a busy one. Because of this yery fact it is almost impossible for him to go away for additional instruction; yet he always finds time to broaden his experience. To such as these our Extension Courses are of greatest benefit.

Digging out for yourself new ideas for the betterment of your students s a wearisome time-taking task, even though you have knowledge of dependable sources. When you can affiliate with a school recommended by thousands of successful teachers, you may be sure that their confi-dence justifies your confidence in new ideas for your work which we make available to you. Look back over the past year! What

progress have you made? If you feel you have gone as far as your present musical training will take you; if you are ambitious to to find out what this great Musical Organization has to offer you. At a very small cost and with no interference with your regular work, you can easily and quickly qualify for higher and more profitable positions in the musical world.

DEVELOPED.

DIPLOMAS OR BACHELOR'S DEGREE

We put you in position to earn more and to prepare for bigger things. Quick advancement can be yours in the teaching field or any branch of the musical profession. With a diploma or Bachelor's Degree you can meet all competition.

RAPID ADVANCEMENT

Our simple and easy Extension method of teaching you both the beginning and higher branches of music right in your own home has been gained in a busy experience of 36 years. Follow the example of other musicians who have examined our lessons available to Etude readers by

sending for them today,

Fill In and Mail This Coupon Today UNIVERSITY EXTENSION CONSERVATORY, Dept. A-197 1525 E. 53rd Street, Chicago, Illinois. Please send me catalog, sample lessons, and full information regarding course I ave marked with an X below. Plano, Normal Course for Teachers
Piano, Course for Students
Public School Music
Harmony
Adv. Composition recognition, and increasing financial Would you like to earn the Degree of Bachelor of Music?.... returns, then you owe it to yourself

THE UNIVERSITY EXTENSION 1525 EAST 53RD STREET (DEPT. A-197) CHICAGO, ILL.

British Copyright secured

The Discs Go 'Round and 'Round

(Continued from Page 447)

Liszt's brilliant and highly decorated pressionistic qualities. much to admire in the performance. both of Argentina.

"Sextet in A major, Op. 48" by the records to date, Saint-Saëns' Prelude Piccolo Marat", both by Mascagni, Budapest String Quartet (aug- to "The Deluge" (Victor disc 15946). as well as many others. mented) (Victor set M-661) is a The organ arrangement of this faSome of the older singers know musicians and employees of the ingratiating music. It is one of violin and orchestra, is most effective. Signora Rosina Sassi, a dynamic and for the next town, next search for "must" for all lovers of melodically miliar work, originally written for an amazing number of operas. Dyořák's finest chamber works. The Bartlett and Robertson, the two-passionate Tosca with a rich, draperformance is a wholly consummate piano team, have long delighted aumatic voice, has a repertory of

tion named after the Curtis Institute sophisticated.

ble and a unity of purpose.

lacks sufficient sensitivity to do full enthusiasm.

set M-163), is a virtuoso piece which sympathy for these pieces but also Time" (Victor disc 2058). has little real musical worth. One of complete comprehension of their im-

potpourris on nationalistic material, Ricardo Viñes, the Spanish pianist, it is an orthodox treatment of Span- is heard to advantage on Victor disc ish themes. The Busoni orchestra- 4467, in three short pieces by contion adds to rather than detracts temporary South American composfrom the music; and, since Petri ers. These are Tonadas Chilenas, by plays with superb technical assur- Allende of Chile; Bailecito, by Lopezance and expressive color, there is Buchardo and Milonga by Trolani, "La Sonnambula", "L'Elisir d'Amore",

lar momentum rather than tonal and a true feeling for the compli-still exists. suavity, but nonetheless admirable cated rhythms of these wonderful After a few seasons a young singer

Kentner, the pianist, unite to give o quella per me pari sono and La public seems to relish their agony. an intimate and expressive perform- Donne é mobile from "Rigoletto", in ance of Beethoven's "Spring' Sonata, which the tenor is heard to advan-Op. 24" (Columbia set M-404). The tage; and Richard Crooks' record- There is rarely a complete stop

Debussy's Pagodes and L'Ile Joyeuse Stravinsky's Tilim Bom, in which the months.

(Columbia discs 69841-D) are exam- Russian basso suggests he might be ples of consummate artistry, by the logical successor of Challapin which all future performances of (Victor 15884); and the recording by and organizes a moderate poster disthese compositions might well be the Eastman-Rochester Symphony modelled. His phrasing, pedaling, and Orchestra of Leo Sowerby's youthful tonal coloring show not only his program overture, "Comes Autumn and cafes, a practice kept up daly

Operatic Nomads in Opera Land

(Continued from Page 440)

"Fra Diavolo", "Falstaff", "Crispino Among recent chamber music reThe organist Charles M. Courboin e la Comare", "Turandot", "Manon" pack in a hurry, sleep little, and the leases the performance of Dvořáky gives by far his best performance on by Puccini, "L'Amico Fritz" and "I next day there is a crowded train-

diences with their performance of thirty-seven operas, which she uses tion that may know the operas even Another tuneful chamber work, the Milhaud's "Scaramouche", so the every season. Signorina Bianchi better than do the performers No-"Quartet in E minor" by Smetana, Columbia recording (disc 69835-D) is knew fifty-four operas and sang body worries, for everybody gets paid comes to us in a performance by the a timely release. The work, deriving them all during her colorful career, daily and they live accordingly. Curtis String Quartet-an organiza- from Brazilian rhythms, is gay and which took her repeatedly to South America and the Orient. She rememof Music in Philadelphia where the Arthur Rubinstein has already been bers a performance of "La Traviata" should not make the mistake of gofour players originally studied. Sme- heard to advantage in a collection with a Japanese baritone as Ger- ing abroad without ample funds. tana gave this work a subtitle, From of Chopin's "Mazurkas" (Victor set mont and another of "Lucia di Lam- They should have introductions from my Life, since each movement was M-625), and so his second album mermoor" with a Japanese tenor a responsible Italian manager in intended to depict a phase of his (Victor set M-656) is most welcome. as Edgardo. The male stars have America to one or more of his felcareer. The playing of the Curtis en- Here again one encounters clean cut equally large repertories, although low workers in Italy. If an Italian semble is brilliant, marked by muscu- playing, poise and elegance of style, the practice of learning opera by ear debut as a soloist is planned, the

for its musical coordination and pieces. The student will find his reclean-cut style (Columbia set M-405). strained use of rubato a feature caravan operas. He depends no Completely disappointing is the worth emulating. The second set longer on the Centro Lirico, Man-ready for personal inconveniences Roth String Quartet's performance contains Op. 24, No. 4; Op. 33, No. 3; agers know his address and call on and even sacrifices. The hotel and of the lovely "Quartet in D major, Op. 33, No. 4; Op. 63, No. 1; Op. 41, him to become their guest star. It Op. 76, No. 3" by Haydn (Columbia No. 3; Op. 50, No. 1; and Op. 50, No. 3. gives him distinction. His appearset M-400). This ensemble was re- Admirers of operatic music will ance justifies augmented admission cently reorganized with three new find the Excerpts from Strauss's prices. The public feels honored by players, and it is quite evident from "Daphne" (Victor set M-660), a re- his presence and grants him more the playing in the above work that cent work, both expressive and ex- frequent outbursts of applause. the group has not been together long hilarating. There are three arias sung Many times artists are called upon enough to develop a smooth ensem- by Margaret Teschemacher (soprano) to repeat a popular aria, twice, someand Torsten Raif (tenor). Then there times three times. All the dramatics But they cannot let go. Singing is Jeno Lener, first violinist of the is the first Columbia disc of Nino have to be repeated each time too: Lener String Quartet, and Louis Martini (17191-D), containing Questa and the wildly shouting and clapping

A Lengthy Season

recording here is highly satisfactory ings of E lucevan le stelle from in the season of the caravan operas. in its tonal realism and balance. "La Tosca" and Amor ti vieta from although there are more on the road Edward Kilenyi, the Hungarian- "Fedora" (Victor 2063) in which he during the winter. The season he-American planist, gives his most sat- does by far some of the best sing- gins in September or October and isfactory performance to date on ing he has done on discs. And lastly lasts until the end of July or Au- A GOOD WORKING RANGE of three oclases. records, in Schumann's "Symphonic there is the disc of the Swedish gust. During that time they roam should not be unusual for a singer whate Etudes, Op. 13" (Columbia set X-162), tenor, Jussi Bjoerling, containing the Italy from the extreme south to the but by no means a definitive per- Flower Song from "Carmen" and extreme north, so that even the of the work. The young The Dream from "Manon" (Victor smallest towns have their chances Single is Easy and simple, yet the planist has an admirable forthright- 12835), in which the young tenor to hear opera quite frequently. Usuness and vigor in his playing, but he sings with his customary clarity and ally the performances are given in and difficult. the largest motion picture house of iustice to the more lyrical sections Recommended: Benedict's "Carne- the town. During the summer the of the work. There is no question val of Venice" as sung by Lina stages are pitched in open air arenas twhere are better than they were a generathat Kilenyi enjoys the most realistic Pagliughi (Victor disc 2061); Alex- or right in the market square, even tion ago. recording, which inevitably makes ander Kipnis' disc containing Gre- in cities like Bologna and Florence recording, which inevitably makes and repulse the for greater enjoyment of plano discs, tehaninoff's The Captive; Malashkin's which have their own regular opera.

The perfect voice requires a healthy Walter Gleseking's renditions of O Could I But Express In Song; and houses active during the winter physique. Always insist upon exercise-

The impresario visits the chosen town one week or two in advance ing date, fly leaves are put in stores Where there is a local paper there is a write-up; otherwise the word is spread around without delay. While in general the route is established from the beginning, it is seldom adhered to. Sometimes the name of the next city is announced to the company on the afternoon of the last day, sometimes at midnight after the last performance. Then they mostly third class-lively with laughing, smoking, gesticulating singers. the cronaca of a distrustful popula-

Americans, who contemplate the venture of joining such a company. for a wardrobe, for her traveling exnot be expected.

For every artist who reaches the heights there are many who never do so and yet keep on working year in year out. Gradually, with age coming upon them, they slide gently from the stellar rôles to lesser parts. all they know; it gives them food; it gives them life. And life with an Italian Caravan Opera Company is not always very glamorous even while it lasts.

Kernels from The Vocal Creed of Lilli Lehmann

I BELIEVE that teachers of singing every-

daily and faithfully.

Som Some man

there are over 2,000 compositions in the Crosses-siting, all Her-Obe in Canasily, and the Section 1. The Com-When you have result, ledly your sales white sub-When you have result, ledly your sales with the CNTURN 2DTHINN, please. "Fast means you will pay out you 25—test than half what you smally pay. And you 710TOSANOR OF NICTESPELY THEATHERS used and recommend. "CNTURN CHETTERED HID-ter of the CNTURN CHETTERED HID-TERED THE SECTION OF THE SECTION OF THE SECTION OF the CNTURN CHETTER SECTION OF THE SECTION

Century Piano Solos, 15€ each

tter indicates key—number, the grade) Organization to the control of the region of

Piano Duets, 15¢ each

Print Duerry, 15c each of the manufacture of the ma

Piano Trios, 15€ each

interest. Encounts income in e in it stated in the control of the

CENTURY MUSIC PUBLISHING CO. 254 West 40th St., New York City

Voice Questions

Answered by DR. NICHOLAS DOUTY

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

her. We live near Diston and it sould be the notes you mention. Your teacher will be possible for her top others it see Earca good able to tell you whether you should vocalise names of some good vaice teachers in Boston!—Mrs. D. N. its not possible for me to answer cleres personally, or my work would

names of some good suice teachers in Boston? tice every day. It is not possible for the to —Mrs. D. N. H. the mutant, center of New A. Boston, is the mutant center of New Land Control of harmes of private teachers from a friend, or three points, say fine a cover matter the secretary of the Chamber of Commerce G. ta the second G above Middle C, and my of Boston. Write them for credentials. Select voice is not strong, I am studying piano, violits, one, either a private teacher or one connected cornect, saxophone, and accordion. I record one, either a private teacher or one connected on the strength of the strength a conservatory is often better than with a language you oran caniforn private teacher, because of better general advantages offered toward musicianship and experience, A. Although you are not tall, your weight

Some Not Very Thoughtful Questions
Q. I am fourteen years of age and have
never studied singing. I have a fairly good
woice, ranging from G below Middle U to A
above High U and sometimes U.
1. Should my write be backwards or for-

2. Haw can I control my breath?
3. Am I supposed to feel a vibration through my nose?
4. What can I do to reach higher tones answered,
3. The

3. The so-called nasal resonance occurs Some Faults of Production when the tones are comfortably and easily grounded. Remember that it is a sensation merely. You do not produce it with your could you give me some exercise for joycements.

will. It occurs.

4. The range of a voice, as has been so often pointed out in these columns, is determined by the number of pleasant tones which will stand to the voice of the pointed out of the pointed by the number of pleasant tones which will stand to the voice with the v comfortably say your words. It does not in-clude those high notes which must be squeezed through a contracted throat, nor those very low ones which resemble the grunts of the porker in his pen. If all the tones you mention are good ones, you do not need to extend your range. Try to make them ever more and more beautiful, and cultivate

What Is All Around Musicianship? Q .- 1. Where can I procure a copy of your book "What the Vocal Student Should Know"? Does it indicate what information a singer should possess in arder to be called an all around musician?

2. My range is four octaves, fram G an octave and a half below Middle C to G above octave and a half vector attent vision things for the value of the varieties and the vector and

range or could it be namplut—A. L.

A.—I. My book is issued by the publishers
of Title Erros, who will be glid to send it
to you through their order department.
The expression "all around musician."
The expression "all around musician."
To be supposed to the tit needs you will be many useful exercises for you. Start practicing rather slowly, and gradno explanation. It means a person who can ually increase the speed, no explanation. It means a person who can ually increase the speed, play an instrument or two, who can read 4. Any sensible book upon the use of the music fluently, who knows something of harmony and counterpoint, and, in the case and some exercises to develop control of it. of a singer, a person who knows how to make a pleasant sound with his voice, who can of what you call voice placement, atthough speak his words so that they can be under-the name may not be used. See that you have stood, and who has a decent repertoire of good advice upon both these subjects, so that

2 As I have pointed out before, the range gested.

A Letter from New England

Q. My daughter of fifteen has been told

good tones that a vocalist can produce easily,
that she has a beautiful, true control to voice,
and comfortably and upon which he can say
She is now studying with a local teacher, who,
his words distinctly. You have a wonderful of a voice is determined by the number of we feel, daes not have the background to teach range, if you can do these things upon all her. We live near Boston and it would be the notes you mention. Your teacher will be

suggests that you are strong and healthy, which are very necessary for a singer. Your lack of height might count against you on the operatic stage; but, if you have a nice figure and a pleasant personality, it would Only UNDERWOOD offers this complete not do so in concert church or over the air

1. You are not too old to start singing lessons, especially as you are a trained musiclan, which most singers are not.

2. Your second question I have already

and its my range a good anct—L. I.

A.—1. The urula is not a piece of wood or metal which can be moved about at your pleasure. It is composed of mucleas flowers, when you lober through the corner or it will make the property of the proper

scale. Learn to leave it alone.

2. Read Kofler's "Art of Breathing." or the vocal student should know"; might help, any other book that treats and explains this though there are many others equally good.

kind of scales should I sing and at what speed should they be sung!

4. Gire me some exercises to develop Name..... abdominal and diaphragmatic breathing, and the names of some books about voice place-ment.—M. A.

ment.—M. H.

A.—1. Your voice is thin and weak, probably because of improper breath support and a consequent lack of resonance in the cavity of the chest. A lack of forwardness and roundness may be the result.

2. If the column of air expelled from the lungs impinges upon the vocal cords before they are attuned to the correct pitch, sliding or slurring will result. These two actions

snould occur simultaneously. Try practicing some scales staccato.

3. Do you think you could attain flexibility

stongs in English and at least one other lan-guage.

NO MATTER WHERE





typing unit. You not only get the exclusive Underwood Built-in Typing Stand . . . you

get the famous Champion Keyboard plus Touch Tuning plus the sealed Action Frame and other Underwood features. Set up your Underwood anywhere in-



ret-an Underwood Universal



TRAIN CHILDREN'S VOICES A Lorrative LOUISE WEIGESTER SCHOOL



America's Pioneer A Cappella Choir of Youth

(Continued from Page 436)

concert'; but no one individually takes any credit to himself. The morning after a concert everyone buys all the papers and cuts out the press notices. They make one feel quite 'prima-donnaish.' Some of the interviews are very funny, as are the comments and feature articles.

"When I was a senior in college, many of us had bobbed hair. It has always been the policy of the choir to sing and appear as a group, not as individuals. During a song no one is allowed to move a hand or even an eye, and anything that might set an individual out from the crowd is discouraged. Therefore, when bobbed hair was still something to be commented about and argued about, the girls were requested to wear nets during concerts, so as to be as inconspicuous as possible. This gave rise to the idea that not one girl in the St. Olaf Choir had bobbed hair. This was almost always commented upon, much to our amusement. One paper even wrote a front-page feature story stressing the fact that here was a group of some thirty college girls, and not one had bobbed hair.

Music and Mirth

"During the day, the choir travels in one private car, and at night the boys and the girls each have their own private Pullman coach, with their own porter. The train trips are fun. There is scarcely a minute of the day when the coach is not filled with music. Perhaps it is a quartet, perhaps a dozen people, often everyone in the coach is singing-singing popular songs and college songs, im- Scala, was glad to take him as a -whether two in a lower berth or day. one in an upper. Frequently, the train is not due to leave until a late cubbyholes, unless someone rings; test whether the candidate is worthy stand. and the girls proceed to have an of sitting in the councils of the ence that one never forgets."

the 1939-40 members new, varied and to compose. home and their diaries (some of definitely. Mozart was subject to would fail, in which case they would cobaldi, who was born in Ferrara, which we have had the fun of read- fevers which gave him delicacy of hoot him down.

of their boys arrested by cowboys at most amazing tale of all. Billings, Montana, for wearing ten gallon hats without securing licenses. Not till after each had paid a dollar had been admitted to the Ten Gallon Hat Association of Montana, did

lived up to the great reputation of their predecessors. And, like their heart. predecessors, they took their triumph

Fate Was Their Fortune (Continued from Page 444)

The Phalanx Grows

who told them of hearing the choir greater than when, warned by palsy from memory. In fact, he made such who told them of nearing the choir greater than when, wained by partial that he was appointed permain Oslo in 1830! They were pulled of approaching death, and struggling a hit that he was appointed permain and pushed by two engines up to the with distress and suffering, he sat nent conductor from then on You Continental Divide! They were accosted by autograph seekers! They which have made his name immortal budding genius—Arturo Toscanini were halled and farewelled by in music". Chopin was an invalid the Pick out any one of the great in families and friends of St. Olaf stu- greater part of his life. Carl Maria music, and invariably it will be dents! They saw former choir mem- von Weber not only was ravaged by found that he has known struggle bers and "old grads", and took into disease but also was deformed and hardships, and handicaps. The quetheir keeping dozens of messages to lame. Paganini suffered from phthisis tion is, "Would be have been great be delivered to the people back of the larynx and was constantly otherwise?" home! They were guests at lunch- ill. And Beethoven's defiance of fate cons, receptions and other functions. places him among the heroic figures think that difficulties are peculiar to Greatest fun of all was seeing four of history. But this is probably the the day and age in which we live

Full Armored for the Fray

Some years ago there was a violonfee to the "sheriff" for a license, and cello player at Parma, Italy, who played in the opera house orchestra and was so nearsighted that he had the boys learn that the arrest was to bend close to the score to see the a hoax-a prearranged affair de- notes. To most orchestra players, lighted in by everyone but them- this might not seem like much of a hardship, they being hidden away in Back in Northfield once more, the pit out of sight of the audience. these choir members read again the But to this particular violoncellist clipped newspaper reports of their the thought of going through life concerts and took stock of the seri- with his nose stuck in a score was ous part of their tour. The clippings not to be tolerated. He decided to contained praise, praise, praise- be done with the bondage of printed there was not a dissenting critical notes and began committiting his be more keenly interested in their voice. The trip was over and they parts to memory. Not content with had done what they hoped to do- that, he kept right on and learned every other note in the score by

The one who has tried to commit with true humility, giving the credit to memory a complete orchestral to "Christy" and to their alma mater, score may have some idea of the job and saying: "We're proud that we it is. Our violoncellist learned in this are a part of the greater whole- way everything he played. If he had been endowed with keen eyesight, there would have been no need to memorize all of this library of music. None of the others did.

Having drifted to Rio de Janeiro as violoncellist in the orchestra of provising harmonies and arrange- student. But if Verdi had quit at his an Italian opera company, he one ments. At night the girls draw lots first real discouragement, his operas evening had taken his seat in the pit to determine who is to sleep where would never have seen the light of preparatory to playing his part in the opera "Aïda" when word came that the regular conductor was ill and unable to lead the performance. hour, but the members are required In the life of almost every great The management put up a substito be on the train at eleven o'clock. man there is almost certain to be tute; but he had no sooner made his Then roll is called and the doors are at least one rude rebuff, if not a appearance than the fiery Italians in locked. The porters stay in their own series of slaps of fate, seemingly to the audience hooted him off the

Another substitute was likewise kilarious time. Everyone dons pa- mighty, Schubert could not afford to hooted off. What to do? Some of the jamas, slippers and robes, and visits buy manuscript paper for his com- players, knowing of the violoncellist's back and forth the length of the positions. For three years he taught uncanny familiarity with scores, procar. The more athletic ones, per- children of Vienna's poorer classes posed him. The management took a haps, will have a contest to see who in reading and arithmetic. He de- desperate chance. The young violoncan swing from one upper berth to tested it and snatched brief mo- cello player ascended the conductor's another the entire length of the car, ments to write music on the walls, stand. He was only nineteen and All in all it is a delightful experi- on scraps of paper, or backs of books, never before had conducted an or-His eyesight was so poor that he ganization of any importance. The This year the tour started on slept in his spectacles. He was sel- audience was amused at sight of this January 19 and took the choir to the dom free from digestive trouble, youngster unknown to them. They west coast states, a trip that gave These hardships only fed his desire were also interested in seeing what he could do, so they gave him a exciting experiences. Their letters The list could be multiplied in- chance. Naturally they thought he Peter's in Rome was Girolamo Fres-

Governor Moses of North Dakota was said of Handel, "He was never ceeded to conduct the entire open

We are sometimes inclined to parison to most other ages in the world's history, this one is a Utopia. In any age, Fate can make or break person. It is for that person to

Some Problems of the Chairmaster Solved

(Continued from Page 456)

crowd together behind the organ console, so that as few as possible of the voices are "hidden" from the microphone by the other singers. It will be found that members will

choir if it is well organized. It should have a president, vice-president, secretary, treasurer, librarian, gownmistress, social committee, sickness committee, and any other committees which may serve local conditions. Then there should be a general Executive Committee, to which one member is elected from each section of voices. This last may be made an "honor recognition" for those most regular in attendance.

Then there may be "wheels within wheels", such as a male quartet, ladies' quartet, and mixed quartet from among the volunteer members. These, in addition to solos, duets and trios by the trained members, will lend variety to offertory numbers. If there is an oversupply of resources for the regular service, an occasional program of fifteen to twenty minutes of organ and vocal music before the evening service will be welcomed by

The organist with a mission will find a lifetime study awaiting him, if his work is intelligently planned. He will continuously add to his organ and choir repertoire. He never will feel that there is nothing left to be learned. He may even exclaim

"Not as though I had already attained, either were already perfect. . . . I press toward the mark of the high call-

which we have had the full of read-levels and glimpses of half. The young musician calmly closed was acclaimed as one of the most slasm and youthful spirits. They met lights denied the normal person. It the score, raised his baton, and pro-

ORGAN AND CHOIR QUESTIONS

Answered by HENRY S. FRY. Mus. Doc. Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be pub-lished. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments

pleased when I noticed that registration for the Hammond organ was being included for the organ number in each copy of THE DTUDE.

I om learning Orientale by Cesar Cui and am at

A. In answer to your question we quote Mr. William M. Feiton, who edits the Hammond music for THE ETUDE; "We would suggest the harmonic draw bar combination of 00 1560 100 (G. T.) for the melody in the 00 1860 100 (G. T.) for the melody in the orientole by Cul. This is an oriental reed and should be accompanied by any soft string ensemble combination on the Swell. At Measure 11 the hands should play on the Swell with a combination such as 00 2564 300 (celeste). At Measure 19, use the draw bar combination 00 8532 000 (flute) as a contrasting color effect with the oriental reed as used at first. Measures 23 to 26 should be played on the Swell and at Measure 27 the oriental reed should again be used with soft string accompaniment. At Measure 35

A. A letter of inquiry to The American Guild of Organists, Room 3010 International Building, Rockefeller Center, 630 Pifth Avenue, New York City, will secure you informa-tion as to the Local Chapter nearest you, and also as to requirements.

Q. I ploy the piano for our church choir, Q. I ploy the piano for our church choir, which consists mainly of untrained voices. Our leader has had vocal training and helps with the singing in the choir, oithbugh she does not stand before the choir and mark time. The leader insists that in a choir number the choir number. the pionist should follow the singers. I disocree, cloiming that the pianist should set the time and the choir follow the pianist, excepting, of course, when someone stands before the choir, directing it. I understand that in solo occompanying the planist follows the singer, but do not understand how this can done in group singing of this sort .--

A. The planist, under the circumstances you name, is under the leader and should carry out her wishes. Even though there is no conducting, the planist should, as nearly as possible, use the tempo indicated by the leader st rehearsals, and if the planist follows the choir no blame should be attached to the planist if the tempo of the choir is not correct. The simplest way to do this is to consider the choir as a soloist and accompany accordingly. Of course it might be a simpler matter for the leader to convey to the planist the tempo she prefers and depend on the planist to lead the choir with that tempo. This, naturally increases somewhat the responsibility of the planist.

Q. I om expected to ploy a fifteen minute Q. I om especied to ploy a fifteen minute prelude to a very important church acadding, whot would you suggest for the prelude? Since there will be quite a bit of stirring obout, I suppose I should choose something cay to listen to and rather familiar.—L. E. H. A. For familiar numbers you might con-

sider something from the following: Prelude to "Lokengrin," by Wagner; Dreams, by Wag-ner; Elso's Bridal Procession, by Wagner; Song to the Procession

Q. I own a Hammond organ and was very Q. My volunteer choir does a number of unaccompanied pieces, and I used to sound the tones on the piano so they could know and hear their pitch for starting, but now I notice that with some organizations no chord is a loss os to how to achieve the effect of an struck. There seems to be a silence, and sud oriental oriental sound.—J. C. B. denly the choir starts singing. Does the direct tor of the choir have some way of giving the pitch, without the audience hearing, or just what is the secret?—O. S.

A. We do not know just what procedure is followed under the circumstances you mention. If the conductor or some member of the chorus has "absolute" pitch it might of the chorus has "absolute" pitch it might aerve as a help. We have heard the pitch given vocally, and we think we have heard a pitch-pipe being used. If a chorus is absolutely sure of keeping to pitch, relation of numbers as to pitch might be a help, but as we are not sure as to the method we suggest your continuies. continuing your way until you discover some other means of securing the proper pitch. The results are of more importance than the method of securing the pitch.

alsy on the Swell, returning to the oriental office in Measures C.

Q. I should like to know where I may obtain information about The American Guild of Organita, and a list of requirements for white particular of the Company of th Will you kindly send me a list of builders in a class with a — I The Acurch still send a class with a — I The Acurch still send to the class with a carlon do you consider past? I do the who we consend three manuals? What you of one of a suppost! I have been for the or to the consend the consend the work of the who had you will be the consend to buy from I be better, in your judgment to buy from I be better, in your judgment to buy from I be therefore you make you from one who is more for your money, or from one who is more for your money, or from one who is more for your money, or from one who is more for your money, or from one who is more formed to buy from I be their lost will probably related platform. Be you think this is actionable! At I play movements from the symmetry related platform. Be you think this is actionable? At I play movements from the symmetry will be the formed the consendance of the your work of the symmetry of the consendance of the your work of the symmetry of the your work of the your w

A. As you will see by the note at the head of this department, the policy of THE ETUDE
will not permit us to make recommendation
of any specific instrument or type of action. At the price you mention we suggest a three manual instrument, and that you com-municate with various builders and base municate with various builders and base your decision on the firm you think best equipped to meet your needs. The type of console is a matter of preference, though we feel that the trend is to a return to the draw-knob style. As we do not know conditions we cannot intelligently advise you as to the desirability of a raised platform. If there are certain stops that you wish in-cluded in the specification, you can so included in the specification, you can so in-form the builders being considered. It does not necessarily follow that specifications supplied by a builder insure a satisfactory balance of tone. Different ideas on the part of the builders, and the final tone regulation and so forth, might influence the results.

Q. Our church has just purchased an Orgatron. I am a graduate of piano an voice but have never played an electric organ Is there any book available which would help me to master the use of the pedals? Would I have to have an instructor, or can I master them myself?-A. M. B.

ner, Bier's firldal Procession, by Wagner and the Emergency of the Steam (Star, by Wagner, Loro, and the Lorent Mandel-Whitney, Spring Song, by Mandel-Whitney, Barrier, Spring Song, by Mandel-Whitney, Barrier, Barrier, Barrier, Barrier, Barrier, Barrier, Barrier, Barrier, Barrier, Barr Organ." by Stainer-Kraft; "Studies in Pedal Playing," by Nillson.

MUSICIANS' TYPEWRITER

Keyboard with musical characters, available now on L. C. Smith Office models and Corona portable typewriters



Write for Further Information

L. C. SMITH & CORONA TYPE WRITERS INC.





WICKS ORGAN COMPANY HIGHLAND . ILLINOIS

MUSIC ENGRAVING Piano, Band, Orchestra and Octavo work. We specialize in book work; also engraved titles. Send your mss. for estimate. OTTO A. C. NULSEN P. O. Box 774 124 Government Place Cincinnati, Ohio



BRYANT SCHOOL, 52 B. B., AUGUSTA, MICHIGAN

New -- PIPE ORGANS -- Used

Delosh Brothers -- Organ Experts
2508-105th Street Corone, L. I., N. Y. City

Pianists—Sand for free bookiet thouling how you may greatly improve your technic, accuracy, momerizing, eithimuscular co-excitation. Quick results. Practice effect minimised. Used by famou planists, techebre and sudonts. No obligate, begs. 51-G. Covins, California Fecatival Studies, Dept. 51-G.

HARMONY BY MAIL A practical and thorough course of 40 lessons, at a small fraction of the cost of personal instruction. Small monthly payments. Send for particulars.

Music composed to your words. HARRY WOOLER, B.Mus.

11206 Harborview Drive Cleveland, Ohio **GUILMANT ORGAN SCHOOL** SUMMER COURSE

Write 12 WEST 12th STREET, NEW YORK

SCHOOLS-COLLEGES

CONVERSE COLLEGE SCHOOL COLLEGE, DEPARTMENT OF MUSIC

SHENANDOAH CONSERVATORY OF MUSIC PARTY

the B. Mus., and B. Mus. Ed. degrees. Rates reasonable. In the heart of the Shenendoah Valley, Dayton, Virginia.

The Care of the Hands (Continued from Page 459)

changed once in a while, should be the gloves are put on.

avoided. A musician's hands get all ration appears. After such a prepa- German editor Kistner); "and give the exercise they need at his instrument. He need have no fears that they may develop into hothouse plants, damaged by the least exposure. Sensible care of hands and skin has none of the weakening effects which might have been expected from years of tender care. The precautions that a musician takes with his hands are merely the natural measures any master workman would take to preserve his tools in the finest possible condition. The great power and vitality of the hands of most elderly artists show clearly the results of such care.

Occasionally finger strengthening devices are invented and placed on the market: and some music teachers have developed special exercises for the same purpose. Needless to say, all such devices should be approached with the utmost caution. In a few isolated cases they might do good: but, as a general rule, a musician's fingers get more than their share of strengthening work, without having to resort to any extra work outs. And, even in the cases where such devices might be of help, they will also invariably make the chances of stiffening so much greater.

A treatment of the care of the hands would not be complete without a mention of the habit of placing doing this a few minutes before his this annoyance. performances. As for the student this should be necessary only in the

For Nervous Perspiration

At some time or other, most musiternally as used internally. Only in- a neutral shade is chosen.

nervousness. Although not as easy as the thoroughness of his care.

it sounds, much can be done through plenty of rest, sleep, relaxation, and thorough preparation. A composition should be studied, put away, and studied again several times before used. They must be amply loose fit- being placed on the repertoire of the more suitable than gloves. Hands an audience, no matter how small, especially be better off with these, curing the perspiration, is to prac-Except in cases of dry skin, care tice in an overheated room during wrote to his friend Fontana: should be taken that all surplus hand the days before a public perform-

In a Garden of Genius (Continued from Page 445)

posed, and spoke of intending to write a series of twenty-four. Pleyel ting. Sometimes mittens will prove student. Frequent appearances before was enthusiastic over these first with a tendency to perspire would also are helpful. An excellent way of to pay him two thousand francs for

"I send you the 'Préludes'. Do you cream or lotion is removed, before ance. For the best results, the per- and Wolf copy them." (Wolf was former should be warmly dressed, Edouard Wolf, a talented composer, Not all hands are equally sensitive and at times have a small audience, who is today forgotten.) "I think A towel should be ready to wipe the that there are no mistakes. Give one heavy lifting or gripping should be hands carefully the moment perspi- copy to Probst" (representing the



steel file must be used.

frequent use will be of any benefit Once a music student has begun Before analyzing these twenty-four the root of the trouble, remove the and will reap benefits according to of Chopin's teaching,

Mr. Paderewski, among others, states cert hall will give surprisingly less Chopin said, "I have sold the 'Préthat he finds considerable relief in trouble for the musician affected by ludes' to Camille Pleyel, because he etudes of Moscheles, going thorliked them." Georges Mathias told oughly into the first and second The calluses appearing on the fin- the present writer that Pleyel called numbers, especially, of this remarkger tips of instrumentalists should them "My Préludes." They were dediable work. At the same time the stucase of the morning stiffness that be filed with a very fine emery board cated to Pleyel in the French edition, dent was working on the "Well Temsometimes occurs after a preceding to prevent thickening and resulting but in the German edition the pered Clavichord" of Bach, composipeeling off. The surface of the cal- "Préludes" are preceded by the name luses should be entirely smooth. No of Kessler, another talented artist, thoven, concertos of Hummel, the

cians have been bothered by nervous kept filed short. Sometimes nail pol- moved by these marvellous composiperspiration of the hands. Some ish cracks the nails, under which tions, the one work to which Chopin players advise the use of alcohol, a circumstances it should not be used. entrusted his confidences in that bottle of which they carry wherever Otherwise a nall polish, of course, year of passion and suffering, that ing and informative article will apthey go. However, continued use of tends to assist at least in producing first year of the unhappy liaison pear in The ETUDE next month) alcohol can be fully as damaging ex- a well groomed appearance, provided with George Sand which was to last ten years.

-a benefit that is temporary, any- to take systematic care of his hands, masterpleces, it will be well to sum way. Of course, the best way to com- he will soon find what particular pre- up the principles which, according are his violas, of which the master bat nervous perspiration is to get at cautions suit his particular hands, to Georges Mathias, formed the basis made but a few, which now sell

Position of the hands: Chopin lars each?

made the student drop the hands lightly on the keys, the fingers of the right hand resting on

Ex. 1 61. 1. 1: 1: 1: 1: those of the left on

21. 1. 1. 1. 1.

Thus, he said, the hand takes a natural position on the keyboard, a normal attitude, without contraction, having the thumb and fifth finger. the two short fingers, on the white keys. The hands should be turned outward, but hardly perceptibly.

Tone quality: Beauty of tone was of first importance in his teaching No attack which made a dry or hard tone was permitted. He required absolute suppleness of arms and hands. The touch must be that of a "boneless" hand.

First one must study the scale of B major, staccato, portamento and also as legato as possible. The scales were accented in pairs, thus correcting the weakness of certain fingers. Practicing must never be forte.

Pedals; He detested the abuse of the pedal. He made a combination of the two pedals. His playing, admirably legato, marvellously elastic, of an ethereal delicacy, could dispense with the soft pedal (una corda).

Rubato: It is often supposed that rubato should be used in Chopin's works only. But Mozart and Beethoven had already made use of this charming device which becomes frightful when it is abused. In rubato the right hand takes liberties with the rhythm while the left keeps strictly to the beat.

It must have been astonishing to see Chopin, otherwise so nervous and indifferent, transform himself into an attentive teacher careful not to cut short the time devoted to his pupil. He began his lessons with the preludes and exercises of Clementi (a work too little known and used the hands in comfortably hot water. ration, the comparatively cool con- the manuscript to Pleyel." Later today), and continued with the "Gradus ad Parnassum" and the titions of Mozart, sonatas of Beewhose "24 Etudes" are well known. "Sonata in A-flat" of Weber, and Naturally, the finger nails must be Who can fail to be profoundly "Songs Without Words" of Mendels-

Do You Know?

around seventy-five thousand dol-

VIOLIN QUESTIONS

Answered by ROBERT BRAINF

questions will be answered in THE ETUDE unless accompanied by the full name address of the inquirer. Only initials, or pseudonym given, will be published.

he can get an idea of his abilities. 2. For one to qualify as a violin player, it usually is hest to enroll in a really excellent musical con-

An Effective Solo
L. F. T.—One of the most effective and
beautiful violin solos is the Meditation from
"Thais", by Massenet. Ever since this lovely composition was heard by the public, it has increased in popularity by leaps and bounds.
It is not excessively difficult but, to be enjoyable to the full, must be played by an artist of the first rank.

E.B. M.—Certainly; there is a large number of left-handed violinists. The howing, of course, is done with the left hand and arm. tain changes must be made in the violin. Ortain changes must be made in the violing, settings, and all fittings.

the rank from the left size of the finger bear gate, and the first produced by the first produced by the rank from the right, it he finger bear gate, and the first produced by the rank from the results of the first produced by the rank from the first produced by the first prod nishing what results can be obtained by

these left-banded players, especially those who bave had an early start. Label Is Mesningless
C. W. G.—The label placed in your violin
"Baganini Violin" is simply a trade mark.
I do not think the figures 1742 printed on the rao not think the figures 1742 printed on the label indicate the date. It is probably the manufacturer's number. The carved head of a lion, instead of a scroll, does not add to the value of the violin.

Difficult Bowings
G. M.—You ask how a violin student can

ury, could not do the staccato. Then according to a story, it came to him in a dream, and the next day he could do it perfectly.

Beginning at Highteen

S. W.—I. There have been cases of violin

S. W.—I. There have been cases of violin

suddents who became excellent violinists, would say that it is impossible for your superioristic commencing at this sage, as you make the commencing at this sage, as you in Germany." Real Stradivarius instruments to device the control require a great amount were made in the town of Cremona, Italy, On Selecting a Violin
S. P. I.—1. In answer to your question I
would say that it is impossible for your
violin with the Stradivarius label to be genupropose to do, wound require a great amount. were mande in the town of Cremona, Italy, own pigment in the choice of violin playing nevertheless, as some of these imitation as a protession. What you should do, is to go to the second of the control get him to give you a thorough examination. which are uniformly good, and that, if you as to your talent for violin playing. Better order one of a well known "make", you are as to your takent for violin playing, Bettler of the properties of have real talent, with good chances of suc-oss, be will tell you; or he may advise you to give up violin playing altogether. Person-stly, I should advise you to give up the idea of professional violin playing, although this opinion might be changed if I could hear you the violin sent on trial before theying it, opinion might be training in 1 young pupil un-play. A teacher must have a young pupil un-der bis guidance for several months, hefore be cam get an idea of his abilities. 2, For one if you can give proper references. 3. As you play in a dance orchestra, you say that you want a violin with a very loud, hrilliant tone, to entail in a really excellent musical com-suratory or college, where there is a first class student's orchestra, and where the excellent or perhaps louder. The violin has a much such schools in the cities within a short distance from your home. ments, therefore there should he several violins to each hrass instrument. Try to at-tend a concert by a large orchestra of from fifty to one hundred players and see for yourself how the string instruments outnumber the brass and wind instruments.

Probably you have too many brass and reed instrumen's in your dance orchestra, which thus outhalance the violins. 4. A how, with a good Pernambuco stick, costing five or six dollars, will answer for your work, and for your dance work a violin costing from fifty to one hundred dollars will he satisfactory. I cannot judge your violin without seeing it. If you get in touch with a really good expert in one of the large music houses, he can select your bow and violin for you, also

strings, and all fittings.

Appraising Talent
B. M. S.—Your letter shows intelligence,
and I would like to help you. However, it and I would he impossible for me to Judge of your musical ability and talent for the violin, without hearing you play, and giving you a thorough examination in general musical knowledge. Your short fourth finger is, of course, a handicap, but there have been violinists who succeeded, despite fingers which were shorter than normal. From what Difficil Boving.

C.M.—You ask how a violin student converse to the store of the book of t

large music houses in New York City; they can advise you as to the addresses of leading and the next day he could in a creation of the perfectly.

If our corresponder would do it perfectly, an uniferenties of colon rests, or you might four corresponds to the studies of the

Introductory Offer.

The Etude Music Magazine
3 Months for 45c

AN OPPORTUNITY FOR MUSIC LOVERS EVERYWHERE AN OPPORTUNITY FOR WUSIC LOVERS EVERYWHERE TO GET ACQUAINTED WITH "THE ETUDE FOR 1940".

Trial subscriptions may be conv.rted later into regular subscriptions with credit allowance for the 45¢ originally

Here is an easy, inexpensive way to introduce THE ETUDE in its new "dress," with its many delightful new features, to your pupils and musical friends. For only 45¢ we will enter a 3 months trial subscription and send the current June, July and August issues to anyone not already a regular reader. Clip this ad if you wish or simply send us 45¢ (U. S. stamps acceptable) with each name and address. Don't delay! This offer is good for the Summer months only and will not be made again this year!

THE ETUDE MUSIC MAGAZINE . 1712 CHESTNUT ST., PHILA., PA.

SERIES records—never before sold at these low prices. Surfaces superior to domestic records. Finest artists and orchestras in outstanding classics. 10" records only 75¢. Send today for new, FREE catalogue containing hundreds of selections. Exclusive with

The GRAMOPHONE SHOP, Dept. E. 18 East 48th Street, New York



VIOLIN APPRAISING - CERTIFICA-TION - EXPERT ADVICE E. N. DORING, 1322 Hinman Ave., Evanston, III. Editor—VIOLINS and VIOLINISTS—Publisher Per Issue 25c—\$2.50 for 12 in U.S.A.—\$2.75 Foreign MOREAU'S PIANO COURSE The outstanding simplified POPULAR MUSIC IN FULL CHORDS \$1.00

MOREAU'S STUDIO 385 Westminster St., Conrad Bldg., Providence, R. I.

Now It Is HERE

PIANO TUNING ALLIED TAUGHT to planists and other musicians

School officially approved by Steinway & Sons, W. W. Kimbail Co., Baidwin Co., etc. Dr. William Braid White, Principal SCHOOL OF PIANOFORTE TECHNOLOGY

SWING PIANO PLAYING Write for FREE DESCRIPTIVE FOLDER.
AXEL CHRISTENSEN, 752 KIMBALL HALL, CHICAGO



THE ETUDE JULY, 1940

Fun and Profit in the Piano Class

(Continued from Page 461)

for a longer time. Most children stop after one or two years of private music study. The novelty has worn off, the child realizes that the study of music is work that must be done alone (and so few of us like to work alone); and there seems to be no narticular use for all these hours of practice, except an occasional punil's recital. His friends are usually waiting on the doorstep for him to get through with the ordeal of practicing: his practice suffers; little is accomplished; and he, his parents, and his music teacher, all become discouraged. In class study the practice neriod is not so long, his friends, or at least some of them, are probably in the same class; and, when things are carefully arranged, they will all be practicing at the same time.

What Age?

All age groups can be taught in beginners' classes. I would suggest a division as follows: the Piano Kinfor beginners from seven to nine: and a Second Beginners Piano Class, for ages from nine to twelve. Older and Senior High Class and Adult Piano Class. The approach in each age group would of course, be different, so that a child beginning, let us say, in the Kindergarten, could proceed to the First Piano Class, After the second year the class is divided into groups of two (semiprivate lessons) and some children continue for as long as five years in this way, depending upon the financial status prefers private lessons at this time for the teacher who does not wish this method, as it is always possible to find two children who like to study together, and it has practically all the advantages of class teaching.

What Do I Need to Start?

It seems that there are two bug- line on work. bears which prevent many from using

wide and eight feet long; two has a decided interest in music. Thus wide and eight reet long; two nas a decided life that if the teacher lesson (for illness). Then I teach benches and a blackboard. This extra in this book I feel that if the teacher room is well worth the slight expense follows the outline she will find the entailed for equipment, as it makes kindergarten age, considered the for less confusion and a class of ten most difficult age to teach, made encan be easily handled. The extra joyable for both teacher and pupil. piano need not be expensive. Any money. I have found that small paper tacked on the wall and a black work well done.

The other bugbear, that class work taxing at all.

a sufficient number of chairs and two Book." Each lesson is planned for a ence gained, a sunicer to the surface of the surf For six years I conducted classes in teaching and "busy work." In this classes meet once a week, since this plano. You can make a spiritual

dition a large table (built for me for technically, he can already play the fact any kind of teaching k fine a small sum) approximately four feet plano, has appeared in recital and

For older groups I use any of the alert teacher will be able to find a books written for class work, or any good, usable upright for very little beginner's book (usually Part Two of "Music Play for Every Day" or "My classes can be taught in one room. First Efforts in the Piano Class", or and larger classes require very little any good instruction book supplemore equipment in addition to the mented by "My First Song Book" extra room. A small blackboard is and sheet music suitable to the pusometimes desirable and costs but a pils' progress). Children enjoy sheet behavior. I allow my pupils to bil few dollars. For years I used manila music, so I use that as a reward for quietly, unless of course I am at

The Class in Action

is too taxing, can be dissipated by a Even though the teacher has the little preparatory work. It is taxing finest material and the best equipwhen the lesson has not been pre- ment possible, unless she plans her pared, and when a teacher has too work well and follows a definite promany children in one class. Chil- gram, she will not be successful in dren are quick to sense a teacher's teaching piano in classes. I have lack of preparation. As soon as they found the following procedure most realize that the teacher does not workable. The first lesson is spent in know what is coming next, they take getting acquainted with the pupils, things into their own hands. Dis- explaining the keyboard and fundadergarten, for children from four to order and confusion are the result, mentals of music (kindergarten exsix years of age; a First Plano Class, and little or nothing is accomplished. cepted). After that the class work be-The lesson must be so well prepared gins with each pupil playing the that each child is kept busy the piece learned during the week. Those whole class period. Then the teacher not playing are urged to make critibeginners can be divided into Junior will find that class teaching is not cirms, not lorgetting constructive ones. Very little time is taken for limit my classes to ten pupils and corrections, this is reserved for later for all age groups under twelve I After cach pupil is heard, the new have an assistant teacher. The as- lesson is assigned and explained. It sistant is an older pupil who is glad may be a new note value, a rest, or to get the experience of practice other such fundamental. When this teaching. In order to get results the is thoroughly understood, the "busy teacher must work with each child work" is assigned. I then take one individually some time during the pupil at a time in the other room, hour period, when the other children must be occupied with "busy before and teach him the new lesson. of the parents or whether the child work." It is here that the assistant (The assignments in class 'caching is of most value. She can supervise must be short, or one could not cover prefers private lessons at trus time.

Some children start with semiprivate the "busy work" which is a very the work in an hour period.) If my lessons instead of class lessons; and, necessary part of class training. It assistant is experienced, I allow her helps reënforce the new work and to do some of the teaching while I to have large classes. I urge trying provides rest periods for the time take her place. Otherwise, she is when strict concentration 1: not re- hearing review pieces, supervising quired. There are many books pub- the "busy work", and helping those lished for this purpose, such as who need special attention. This is, Josephine Hovey Perry's "Busy of course, possible only when one has Work" and "More Busy Work"; or two rooms. In one room each child the teacher may invent her own out- is taken individually to the plane, taught the new lesson, and after that

Next to the use of an assistant the if there is time left, review pieces the class method. These two seem- most important aid to keep class are heard. The slower pupils are kept the class method, these two scan that the class for a few minutes and ingly insurmountable obstacles are, teaching from being taxing 13 a defi- after class for a few minutes and "Thave not the proper facilities", and nite teaching program. For my Kin-helped by the assistant. She will be dergarten Classec I use my own book, willing to do this (no more than ten in The Etude for April, 1906, on her One room, equipped with a piano, "Ada Richter's Kindergarten Class or fifteen minutes) for the experi-recollections of Creele music.

For six years I conducted classes in teaching and the state of the seems to meet with the approval of form of it so perfectly visible to Just such a room. Stress must be lade book no autempt is made to seem seems to meet with the approval of form of it so perfectly visible to on the fact that no more than five notes or time except by role. The most parents. It is also advisable to your inward eye, that it seems as if on the fact that no more than nee more or and except to some the fact that no more than the more than the more than the class period is divided into work at have class pupils pay by the term; you could almost hear it breaks or six children can be taught with class permu as ground and the class permu by une term; you could almost near it uncau-this equipment. When more children the plano, music appreciation, sing-otherwise there would be too much Deppe, unless he wishes the cheft this equipment. When more chuidren the pasto, intend appearance, and to the twister these would be too much Deppe, unless he wisnes the characteristic a class, an extra room ing of songs and exercises in rhythm. time taken up collecting money; and to be very brilliant, takes the petal constitute a class, an extra room ingo some should be used. At the present time, When the child is ready to go into besides if lessons are paid for, the after the chord instead of simul-

unless a child misses more than to three class lessons. This should be understood from the beginning the term; and, when it is explained clearly to parents, I have found the they are very fair-minded about Of course there will be epidemics of measies and mumps, and in this co it is better to stop the class for

few weeks Just a word of caution. Do not re strict pupils too much in regard to piaining something to them; and ; their work is finished, they may real a book. I keep a number of children books and magazines on hand for this purpose. The class is omitted the week of important holidays; and the week preceding any holiday early child, of the younger groups only receives a small gift. On Christmas it may be only a penny candy care or a valentine on Valentine Day.

So do start a ciass: you will be giving many children an opportunity t study who otherwise may not have it; and you will find yourself with more pupils than you have ever had before. It has been Class Teaching that kept many teachers affoat during the last depression.

First American Pianist (Continued from Page 442)

Janeiro in 1869, to conduct a musica festival, he was weakened by an attack of vellow fever. He fell from his chair at the piano, in a Rlo concert hail, and was carried to a hospita outside the city, where he died, De cember 18 1869

While Gottschalk's oversentimental pieces by which he is best known. such as The Last Hope and The Dying Poet, meited the hearts of the ladies in the '50's and '60's of the last century, they are now almost unknown. He did, however, write some very excellently made and very clever works such as The Banio Ojos Criollos, Pasquinade, and Bamboula, and other characteristic pieces which deserve to be more frequently heard. His symphony, "Night in the Tropics", has virtually disappeared. Gottschalk's younger sister, Mrs.

should be used. At the present time, when the tundamental time two rooms, Each room has a the next class, where the fundamental attendance is better. And without taneously with it. This gives it a I use two rooms, each room has a the man case, which is the standard good attendance class teaching, in very ideal sound."—Deppe-Fay.

Rand Pageantry

(Continued from Page 458)

hands should not stray too far from the path which leads to excellence and permanence. They should repre-

appeal, we are sure that all band musicians prefer that they acquire this popularity through genuine worth rather than through providing chean entertainment. Naturally, we do not expect the artistry of a Toscanini on the football field-no more than we would expect the antics of the gridiron on the concert stage. But it is possible to perform with consummate skill, to display a combination of playing and maneuvering that does credit to the music performed as well as to the pageant in process. A band on the field should be the main attraction, and not the source of ballyhoo for miscellaneous side shows. Such a status lowers greatly the dignity and function of the band; and in no way should a fine hand he emberrient

Perhaps the thought which we are trying to express is that we do not care for our school bands to specialize in jazz (or whatever new name the youngsters currently have for it). sex appeal, and gymnastics. These types of entertainment are detrimental to the band's standing. They have their place, if not overdone, but that place is not with every band performance. As already stated the use of popular music in our parade programs is acceptable and at times anpropriate; and there are even times when it would not be out of place at lighter concert programs. It should be good popular music, however, and

its inclusion in the program. If bands were too "highbrow" they would fail to be versatile and popular; but if they become primarily jazz bands and are identified with that type of performance, then they cease to belong to our educational institutions, and will soon lose the respect and support of American civilization. Music on a football field should be typical of the music prepared for concert, although in keeping with the spirit of the event. It should be the best music the band is capable of playing, with due regard to variety, entertainment, and suitability.

Drum Majors and Majorettes

as a feature of band parades may speak for itself, although it is not aimed specifically at girl drum malong run, the public demands good well at such a tempo. Again, playing music, and good taste in parade dis-

plays, and it is this demand that should govern the use of sex appeal in connection with band appearances.

In our opinion, baton twirling is too often overemphasized. It is within the sphere of the drum major's activities to twirl his baton when he and permanence. They should represent at all times the highest educa- is not engaged in handling the band. sent at an times the ingliest cutta-tional ideals in Music and Citizen- and when the band itself is not engaged in a maneuver or in playing while bands should have popular music which requires the complete attention of the audience. When there are from two to a dozen twirlers in front of and on all sides of the band, the emphasis is on them and not on the band. It is to be understood, of course, that the drum major and the twirler are differentthere can rightly be only one drum major for the band, whose duty it is to lead the band on parade, whether he twirls or not. He may have assistants if necessary with a large band, and they serve to help in maneuvering the band. But a bevy of twirlers, boys or girls, too often detracts from the value of the band itself. The public soon recognizes whether or not a band is hiding its inadequacies behind the spectacle of the twirlers, plain and fancy.

Feature twirling, of course, may well be a legitimate part of the hand pageantry, if the band has nothing better to offer at the moment, but the twirlers should have a spot or spots exclusively to themselves, with the band furnishing music either from the field or from the sidelines. There is some claim that the public likes it and asks for it, therefore at appropriate times the public's attention may be put entirely on the twirlers, giving the band itself opportunity to be recognized without the distraction of attention caused by a multitude of twirlers.

We have long wanted to express our opinion, offered strictly as such, there should be a definite reason for against the increasing prevalence of extremely fast marching. Good marching calls for a brisk tempo, but not at a pace that taxes physical endurance. Few marches sound well at tempi of 150, 160 and above, and few bands can play marches cleanly at these tempi. A galop is a type of piece used for fast playing-perhaps then, we can call these fast bands "galloping" bands. It is fast only in speed of tempo, not in speed of movement, for in spite of the number of steps they take these bands do not get very far because their steps must be so short. One of the first principles of good marching is a normal length of step. Bands playing at normal tempi sometimes take Our condemnation of sex appeal short steps-so short that they appear to be shuffling rather than marching. The proper length of step, together with a reasonably brisk jors. There is no good reason why a tempo which gives the impression of girl cannot be drum major of a band snap and vitality, form the right containing both boys and girls, if she combination for good marching, and qualifies as a drum major. In the most marches are written to sound

(Continued on Page 492)

AMERICAN CONSERVATORY of MUSIC

CHICAGO

55th SEASON

Founded in 1886 by John J. Hattstaedt, today The American Conservatory of Music is outstanding among institutions for music education in this country. Its graduates are to be found occupying positions of honor and responsibility in every department of music

Member of the National Association of Schools of Music

The Faculty-One hundred and thirty artist teachers, many of national and international reputation.

Accredited Courses are offered in Piano, Vocal, Violin, Organ, Orchestra and Band Instruments, Public School Music, Chil-dren's Piano Work, Class Piano, Musical Theory, Dramatic Art and Dancing.

Degrees—Bachelor of Music, Bachelor of Music Education, Master of Music and Master of Music Education are conferred by authority of the State of Illinois and recognized as a guarantee of accomplishment.

Dormitories-Desirable living and boarding accommodations can be secured at the Conservatory Dormitories at moder-ate rates. Particulars on request. Professional and Teaching Engagements—Although the management does not guarantee positions, it has been most successful in assisting students to find remunerative situations in colleges, acad-emies, music schools and in concert, opera, radio, orchestra, lyceum and choir work.

Tuition is reasonable in keeping with the times and may be paid in convenient in-stallments. Complete particulars given in catalog which will be mailed on request-

Students' Self Help-The management statems seri nerp—the management makes every endeavor to assist needy students to find part-time employment. Many find work as teachers, accom-panists or part-time positions working for commercial houses, etc.

Students may enroll at any time

For free catalog address John R. Hattstaedt Pres.

AMERICAN CONSERVATORY OF MUSIC 576 Kimball Hall, Chicago, Ill.

Diplomas, Certificates of Awards, Medals and Other Requisites for Awarding Pupils Completing Courses in Music THEODORE PRESSER CO. Phila., Pa 1712-14 Chestnut St.



Established 1867

America's Oldest Independent School Devoted Exclusively to Music and Allied Arts

A complete school of Music. Dramatic Art and Dancing. Courses lead to degrees.

Registration September 5, 6, 7 Classes Begin: September 9 Special Students May Enter at Any Time, Write for catalog

> 2650 Highland Ave. Cincinnati, Ohio

A professional school in a university environment For Free Bulletins Write to SCHOOL OF MUSIC 1830 Shermon Avenue

Evanston, Illinois NORTHWESTERN

UNIVERSITY

NORTH PARK COLLEGE E. Clifford Toren. Music

Trains students for active musical careers in their chosen field. Progressive faculty. Conservatory occupies own building. Piano, rolee, violin, cello, reed and brass instruments, church and choral music, theory, music education and expression. Summer School begins June 24. Write E. CLIFFORD TOREN, Dir.

Make THE ETUDE Your Marketing Place Etude Advertisers Open the Doors to Real Opportunities

LAWRENCE COLLEGE CONSERVATORY OF MUSIC

APPLETON, WISCONSIN Carl J. Waterman, Dean s in piano, voice, violin, 'cello, organ, theory, school music and choir directing leading to or and Master degrees.



Music

offers accredited courses in Piono, Voice, Violin, Orgon, Public School Music, Hormony, and Orchestrol Instruments. Confers Degrees of B. M., Ph. B., and

Distinguished faculty including ARTHUR C. BECKER SERGEI TARNOWSKY MME. MARIA KURENKO RICHARD CZERWONKY WALTER KNUPFER SAMUEL A. LIEBERSON

The Dept. of Drama offers a 3-year Course Address Registrar for Bulletin DePAUL UNIVERSITY Room 401, 64 E. Lake Street, Chicago, Ill.

SPECIAL NOTICES AND **ANNOUNCEMENTS**

SPECIAL NOTICES

PHANO TEACHERS OPPORTUNITY. Later the leger lines are added, Papils all children, 13060 annual Income aince the pupil has much use for and my home. Reasonable, half cash, ball-ance easy terms, Large Ohio city, Retiring. such notes as Box "M" of C tude.

WANTED: Virgil Keyboard in good shape, State price, G. Deer, 4505 N. Spauld-ing Ave., Chicago, Ill.

ANNOUNCEMENTS

PLAY PIANO JAZZ like dance and radio players, Quick mall course, Information free, Erskine Studio, 810E East 14th with the cards. Street, Oakland, Calif.

Humor-esque

Professor: "What excuse have you for un an excuse.

on a piece of paper. It contained the words: "Blow blow draw blow draw blow blow." "What's the meaning of all this?" he

demanded "That's the music for my mouth organ,"

explained the boy .- London Tit-Bits.

One day a very "advanced" modern opera careful preparation. was given for the first time. Afterward, someone discovered that a strange hand had written on the sign:

tion of Cruelty to Animals."

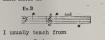
-Musiklehen.

Four and Eight

(Continued from Page 451)

mation. The pupil should be able to clefs being mixed. I know of no de- tice. vice which works so easily and so Also, one should remember that memorize with great ease and therefor drill.

The cards are made of stiff white paper, or cardboard, about two and a half by three inches; and the notes teacher may make a set in half an (Some of my older pupils thought them such fun that they made their



teacher both get one of the thrills plementary books.

one uning at a time, gratures and Haydn before he was six, in spite of note values. The child, who does not a broken arm, suffered at five and go to school or has not yet learned a half. He now plays it with the octo write, must learn terms, and so taves and can reach an octave easily These cards may be used by any on, orally and by constant repetiplaying firmly and with no strain, one. Each card will be held facing tion. The six and seven year olds with both 4th and 5th fingers, as he like notebooks in which they can has unusually large hands for his checked by the name on its back write things ten times. The child age. The teacher should be very as the child gives the desired informust also be taught to use the fincareful, though, that the ambition gering marked on the music. They child does not overstretch during the name the notes instantaneously, and like this immensely, laughing at beginning year. should use the cards as drills until themselves if they forget. They love There is nothing more satisfactory he can do so. This becomes a delight- to count out loud. They should not and interesting than to watch the ful game. When a note is called be expected to play in time for quite little people grow. One can see their wrong, it is removed from the pack a while, but they should learn to technical precision and coordination to be studied and written later. The count correctly. The in-timeness change from day to day. They encards are always shuffled, the two comes almost unnoticed with prac- joy, too, ear and rhythm training;

quickly, and which transfers so the little tot never practices long, fore should be required to read readily and completely to printed Physically, he cannot. Most of what everything carefully before learning music. The child should be tested by he learns he should accomplish at it technically. the teacher once a week, by playing the lesson. He cannot go home and The general music teacher should in the correct place on the plane the figure it out for himself. The teacher not deny herself the added pleasure notes flashed. As new notes are will do well to have him practice for of the little children; she should relearned they are added to his pack her at least during one of his three member rather that they are eager

lesson periods. There is a wide variety of usable pliable to manage, and show most material. I like to use a book of folk astonishing results. To the music songs or folk tunes along with teacher they present few of the are printed with India ink. Any "Mathews", since these are always problems of their age, because of the colorful, easy to play and sometimes brevity of the lesson period. They hour. I make a set for each little tot. have interesting words. Things that may suddenly interrupt their lesson are very childish and highly illus- with what Hildegrade got for her trated are avoided, since they are blrthday, but they come back immemore like primers than music books. diately and with increased vigor to The little student will appreciate a the subject in hand. They love to piece. Sheet music, other than his talk and to make charming and acbooks, makes him feel grown up. He curate comments. Almost nothing adores playing duets. Little classics escapes them, nor do they ever seem are very useful, although they re- to forget very much. They play with quire patience and time for their genulne sincerity and very often apteaching. At the end of six to eight proach the artistic in their simple months the little child should be truthfulness of interpretation, They able to play some Mozart and very will interpret, almost without knowlikely some Schumann. For the tal- ing it, in a few months' time. All ented child, short pleces by Bach, of which makes teaching them one Haydn and Handel are very wel- of the most delightful experiences in come. According to the child's physi- the world. After the child has learned an oc- cal development, handslze and cotave above and below middle C, he ordination, he may play music from continues learning two new notes a the first through the third grade at day, plays little notated songs or the end of a year. When the first pieces which we make up together, book of Mathews is nearly comnot having your music lesson?" pieces which we make up together, book of Mathews is nearly comStudent: "I overslept and couldn't think and also gets his first book of pleted, Czerny's "The Little Planist" should set the pace. The proper "Mathews' Standard Graded Course." is begun, but not sooner, because a tempo for playing is the proper tem-He is now taught to count by rote great part of it is written in the po for marching, with the teacher, being still too in- treble clef and might, in some chil- There is, for every band, a prov-A teacher caught a small boy scribbling experienced and learning too many dren, tend to undo good bass sight ince: and the existence of the band new things to be crammed with time reading. Pieces with octaves may is justified if it fulfills a function signatures and note values. Of course, usually be arranged by the teacher. in educational and civic life that is he walks away with the first six The little folks love to play scales, permanent, high in musical standpages of Mathews, since he already especially C, F and G. Let them make ard, and fine in dignity and characknows everything therein. When he: bridges for their thumbs to go under. ter. Realizing that the band does opens the first page and exclaims, Sharps and flats are taught in order, have a separate and individual place.

A sign posted on an outdoor opera the- of their lives. There is nothing more The teacher often meets individual perhaps the only musical type of or-At sign posted on an outcome open are a sign posted on an outcome open at the sign as European city bore this legend: exciting to a little child than to open oddities. One of my six year old ganization that is so versatile as to Taking dogs into this theatre is pro- a book and find that he knows some- pupils, who has studied about nine function as the highest type of conthing. Therefore, all the weeks of months, has completed all of the cert giver and one of the most worth First Grade of Mathews and the first while and superior of the pageant From this stage on the teacher half of Czerny, and this in spite of givers. Many of the finest concert will find her job quite ordinary, ex- very tiny hands. She thinks Czerny bands in the country are at the same ritten on the sign:
"By order of the Society for the Preven. cept that the children themselves is "beautiful!" She can barely reach time taking seriously their chances are so much more vivid and spark- a seventh, but she can trill and play for real artistry as marching musical ling to teach than older ones. She appoggiaturas very well.

must remember still to teach only My "original experiment", now str Playing the Piano Between must remember still to teach only and a half, played Gypsy Rondo by

and it should not be neglected. They

and anxious to learn, quick and

Band Pageantry (Continued from page 491)

"Why, that's middle C!" he and the as they are met in method or sup- it is our call to bring every band of our nation to its proper status as organizations

THE PIANO ACCORDION

Technical Training for the Child Accordinnist

As Told to ElVera Collins

HE PAST YEAR has revealed a accordion history. Durlng that should be neglected. time more children have enrolled for year finds manufacturers concentrating on perfecting small accor- great help. dions to make them genuine musical instruments rather than glorified

errors to "unlearn"

accordion and anticipated it by hav- muscles must be relaxed. ing a complete array of study matescope of elementary music for accordions from 12 to 48 bases will soon be on a par with that available for teachers of young children.

early training for children we point individual child for finger strength. out that the very first essential is to exercises have been designed for this purpose; and, while each has its merits, we believe that there is nothing better than persistent practice of accordion arrangements of five finger exercises. They are applicable to all sizes of accordions from 12 bass to 120 bass. They may be done in conjunction with other exercises but never should be omitted. In fact, we believe that these exercises have never been given sufficient importance in accordion study. Their very simplicity leads students to believe that they can rush through the book and then put it aside as completed.

On the contrary, these exercises should be started as soon as a child can manipulate the accordion and should be included in his daily practice program throughout his entire playing career, whether it be five or fifty years. They represent the accordionist's "daily dozen", his "setvery interesting condition in ting up exercises"; and they never

As a child advances into the playaccordion instruction than in any ing of scales, arpeggios, chord and two years previous. This is probably velocity studies, he will find that the due to the fact that each successive technic he has developed from practlclng five finger exercises will be a

For Correct Position

Responsibility is accordingly placed fits that a small child can derive on the shoulders of accordion teach- from practicing these exercises. His ers, for it is up to them to outline first lessons on the keyboard will rethorough musical courses based upon quire that he be taught the correct the accordion. What a grand oppor- position, not only for the fingers and tunity they have to accomplish re- hand, but also for the wrist, forearm, sults, as children come to them with and even the upper arm. Five finger fresh minds and with no faults or exercises provide the best possible material for teaching these points. If Fortunately, nearly all arrangers properly taught, it is surprising how and publishers of accordion music children grasp the idea that there foresaw the trend of children to the must be no tenseness and that all

For developing strength and inderial ready for them. In fact, the pendence of the fingers, we suggest that these exercises be practiced very slowly and that each individual finger, beginning with the thumb, be advanced students. Numerous text raised as high as possible while the books, technical studies, simplified other fingers remain in position on solos, albums, and even accordion the keys. The exercises then become band folios, all are ready for the finger calesthenics, and the teacher should assign the number of repeti-In reply to specific questions about tions according to the need of each

The interesting subject of tonal lay a sound foundation for the build- shading should be introduced early ing of a positive technic. This is with children, for they are inclined accomplished by concentrating on to play as loudly as possible, instead practice to strengthen the muscles of making the accordion imitate the of the fingers. Numerous technical various degrees of tone as produced (Continued on Page 497)



Write now for special SUMMER COURSE booklet. PIETRO DEIRO ACCORDION HEADQUARTERS

1237 W. Strand five. Philo. Ps., SET-32nd St., Union City, H. J. MAIN OFFICE: 46 GREENWICH AVE., N. Y. CITY

Chicago Conservatory

FALL TERM STARTS SEPTEMBER 9

Selection of the right school is maintain a staff of 165 eminent vitally important to the success of your musical career.

At the Chicago Conservatory your individual talents will be guided along sound educational lines combined with highest artistic standards. You will in addition, have the prestige gained by studying at a nationally recognized institution which has maintained these high standards for over 84 years. To build successful careers, we

artist-teachers . . . 60 studios equipped with finest physical equipment. . . A Little Theatre seating 350, for frequent student recitals . . . all in the heart of Chicago's musical center. Courses in all branches of Music and Dramatic Art lead to Bachelor and Master degrees Special Departments: Department of Education, School of Opera, School of Dramatic Ar and Speech, Orchestral school.

MEMBER OF THE NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC Write for Catalog E and full information to Jeanne Howard, Registrar 25 E. JACKSON BLVD., CHICAGO, ILLINOIS

Let us analyze the numerous bene- OBERLIN CONSERVATORY OF MUSIC

A Division of Oberlin College Thorough instruction in all branches of music . 46 specialist teachers . excellent equipment . concerts by world-famous musicians and organizations . weekly student recitals . for these reason Oberlin attrects serious and talented students. Degrees: Mus. B., School Mus. B., A. B., with music major. Write for exhalog. Frank H. Shaw, Director Box 570 Obarlin, Ohio

SCHOOL OF MUSIC OF THE UNIVERSITY OF MICHIGAN Complete curriculo leading to degrees in all bronches of Music. Faculty of distinguished ortist teachers. Concerts and May Festival by world's greatest artists and organizations in Hill Auditorium seating 5,000. Chorus of 350; student symphony orchestros, glee clubs, bands, etc. Recitals each week an \$75,000 organ.

Fall Term Begins September 30 CHARLES A. SINK, President Box 1004, Ann Arbor, Michigan

BALDWIN-WALLACE CONSERVATORY OF MUSIC

BEREA, OHIO (suburb of Cleveland) Affiliated with a first class Liberal Arts Collag Four and five year courses leading to degrees. Facul of Artist Tenchers. Send for catalogue or info.m ALBERT RIEMENSCHNEIDER, Dean, Barea, Ohle

DETROIT INSTITUTE OF MUSICAL ART

DR. FRANCIS L. YORK, Choirman DR. EDWARD B. MANVILLE. President Div. EDWYAKU D. MPANTINEL, FIGURE MEMBER SCHOOL.
FOUnded 1897. All branches of Music and Dramatic Art.
School of Sucred Music. Faculty of to arlist. Accredited
Teachers' Certificates, Diplomas and Degree.
H. B. MANVILLE, Business American, District, Mish.

Tell your Music Loving Friends about THE ETUDE and ask them to give you the privilege of sending in their subscriptions, Ask for Catalog of Rewards for subscriptions you send THE ETUDE 1712 Chestnut Street Philadelphia, Pa.

OSMOPOLITAN SCHOOL OF MUSIC SHIRLEY SANDELL, M.A., Oxford University, England, President, Sth. year, Accredited, Offers courses in Still beneated to the Certificated, in Str. year, Y

MILLIKIN CONSERVATORY OF MUSIC DECATUR, ILLINOIS Offers thoro training in music. Courses leading to Bachelor of Music Degree. Diploma and Certifi-cate in Piano, Voice, Violin, Organ, Public School Music Methods and Music Kindergarten Methods

W. ST. CLARE MINTURN. Directo

The Clebeland Institute of Queir

Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma Faculty of Nationally Known Musicians

BERYL RUBINSTEIN, Director, 2605 Euclid Avenue, Cleveland, Ohlo

"A great factor in a young artist's success is that wonderful quality called personality, rare as gentus and as richly rewarded by the world. But do not let her be deceived in thinking that she can depend too much on that. On the other hand, if she has tt she may be thankful, for it will help her along where others will wonder why and where, and perhaps will never know."-Geral-

The Music of the Walt Disney Cartoons (Continued from Page 438)

beat of the click-loop. The basic musical material must be already roughed in by the time this freer elaboration can be worked out. One of the staff plays the rough score on the piano while another watches the film as it passes through a small camera, indicating the exact points where the special treatment is needed. Suppose that Jiminy raises his hand through eight frames of film, and we want to catch that gesture in a startled note of music. The man at the camera marks the place marks the same place in the score. Thus the place for the extra musical elaboration is indicated and the remains to be done, but the signposts for its location and its type general terribleness. have been set.

The use of the click-loop, for detailed musical synchronization, and of the free beat, for the elaboration, makes it possible for us to draft an exact musical blue print of the score, before it is written. Accents, emphases, phrase lengths, all are to dance, Donald Duck to sing, and we need of surprise music, water music, home music, or chase music, and exactly where it will come. Since music every two or three seconds, not quite true, but deliciously beour chief problem is to work out a lievable all the same. It may make smooth, flowing, convincing, and musically worthy score without departing from the blue print before

catchy enough to be whistled.

chestra playing themes written in utes, and covering a distribution of the diatonic scale, and stressing the feeling in a way that is musical detection on this let must be distributed by the distribution on this let must be the twenty-third pomechanical style of playing, to simuspite its exaggerations.

In the solid of "Pinocehlo" are the Gordon has written the brick in the solid of "Pinocehlo" are the Gordon has written the brick in the late the slightly "off" sound of manuspite solid or "Pinocehlo" are the Gordon has written the brick in the solid or "Pinocehlo" are the Gordon has written the brick in the solid or "Pinocehlo" are the Gordon has written the brick in the solid or "Pinocehlo" are the Gordon has written the brick in the solid or "Pinocehlo" are the Gordon has written the brick in the solid or "Pinocehlo" are the Gordon has written the brick in the solid or "Pinocehlo" are the Gordon has written the brick in the solid or "Pinocehlo" are the Gordon has written the brick in the solid or "Pinocehlo" are the Gordon has written the brick in the solid or "Pinocehlo" are the Gordon has written the brick in the solid or "Pinocehlo" are the Gordon has written the brick in the solid or "Pinocehlo" are the Gordon has written the brick in the solid or "Pinocehlo" are the Gordon has written the brick in the solid or "Pinocehlo" are the Gordon has written the brick in the solid or "Pinocehlo" are the Gordon has written the brick in t mechanical style of playing, to simu- spite its exaggerations. given over to the Sound Effects Department, which put it through a "butterfly", a silently rotating mechanism that throws a marked vibrato in the film and the man at the piano into any sound. The re-recording gave the submerged effect that no human voice could approximate. Stromboli's Italian speech is some- public comes to see pictures. thing of a sound effect in that it is exactly with the action. The vital no known language at all-merely a business of writing the music still jumble of Latinesque syllables, strung together to emphasize Stromboli's

The Music Keeps Step

One of the tricks of cartoon music is the exaggeration of normal emotions, or effects, to match pace with the unreal reality of the art medium itself, which permits Mickey Mouse sketched in; we know just how much Geppetto to fry fish inside a whale. You know it can not be true; yet it seems true, at least while you watch. Cartoon music must do the same. details of action are stressed by reaching subtly into effects that are this clearer to outline a scene exactly as it was developed

After their escape from Pleasure

are needed to shape and polish the Pinocchio and Jiminy climb out of themes in such a way that the un- the water, weary yet relieved, and avoidably mechanized process of set out for Geppetto's house, to be avoidably mechanized process of composition is completely concealed. Welcomed home. As Pinocchio emerges Bonita Granville, Judith Barrett, and not play so soft that you cannot play The composer who waits for "inspi- from the water, new musical mate- Vaughan Glazer. ration" would do well to observe the rial is introduced, to stress the relief cartoon composer, charting his work of escape. Soothing, fairly neutral styling of a cartoon. A cartoon is center of action on the way home. for its own sake. Accuracy of style, house, the first measure of Geppetquickly established is also of prime to's theme (Little Wooden Head) is tinkle of the music boxes. The quaint- exaggeratedly empty, with spiderness of the village was tonally fixed webs where they could not possibly

sounded like sound effects, but really character suggestion, to bareness, to Dream Walking? His first picture to sounded like sound effects, but really character suggested, a few min- 20th Century-Fox was Shirley Ten- were not. We used a miniature or- action, all in the space of a few min- 20th Century-Fox was Shirley Tenwere not. We used a miniature or- action, all in the space of a second of ple's "Stowaway." The new "Your chestra playing themes written in utes, and covering as it musical de-

factured music boxes. The under work of Leigh Harline (music) and opinion of this expert song with nactured music boxes. The under work of Length (lyrics), and the Shirley Temple is one of the beauter sound of Pinocchio's voice was Ned Washington (lyrics), and the Shirley Temple is one of the beauter sound of Pinocchio's voice was entirely sound effect. We have had score was composed by Mr. Harline thousands of letters asking how and myself. The preparation of the Pinocchio could be made to sound so complete score—from the first sketch-"watery", while he roamed the ing out of the songs, the roughing ocean's bed, calling "Father!" The in of the blue print to set synchronicalling was done in Pinocchio's zation and special accents, to the straight voice, and the recording was drafting of the score and its orchestral arrangement-took a little over a year. And throughout the entire job, our chief consideration was to supply music that would be an aural styling of the artists' drawings, supplementing the picture without overshadowing it. For the

Singing Films Advance (Continued from Page 446)

Meet Me At St. Louis, Louis, which completely shut off by this quick reigned as a hit at the time of the change of pedal. Another common St. Louis World's Fair In 1904. The fault of players is that of making film revives interest in one aspect too shallow foot action, which reof college life of a generation ago- sults in this same failure to share mandolin playing. It seems that no off tone. So, when pedaling this precampus was complete without its lude, see that the up action is very quota of mandolin-playing collegians, prompt and on the beat, while the mandolin clubs, mandolin bands, and down action is rather deliberate and moonlight serenades. To strengthen on the half count. Keep the heel on the authenticity of his setting, Mr. the floor and, when making the pedal Reed made mandolln playing a change, do not lift the sole of the requisite for the extras' jobs-and foot off the pedal. found the market something less. The first line of this prelude i than overcrowded. Thirty-five years marked fortissimo, but do not play hence, will it be a problem in stylistic so loud that there is no reserve left accuracy for a film director to find for the crescendo at the end of the us. Many months of intensive work Island, with all its raucous terrors, a group of collegiate ukulele or saxo- line. In the first two measurs of phone players? The cast of "Those each line there should be a slight Were The Days" includes Bill Holden, swell toward the second count. The of "Golden Boy" fame, Ezra Stone, second line is marked piano, but do

At the present writing, it is thought marked pianissimo. It is often bethat the early summer will see the lieved that, when playing pianissims, cartoon composer, enaring ins work

by signposts marked in advance, yet music is heard until Jiminy appears, release of the newest Shirley Temple the fingers should be relaxed. Note vehicle, "Young People", produced by ing could be farther from the truth hinted as an inner voice of the new 20th Century-Fox. The musical in- Rudolph Ganz says that at no time atchy enough to be whisted.

Aural details can make or mar the theme. Then, as Jiminy takes the terest in the picture lies in the hands does he keep his fingers in a more terest in the picture lies in the hands. styling of a cartoon. A cartoon is clever by its very nature; and its his theme becomes stronger. The autogether two of the best known last two piantismo chords of the clever by its very hattire, and its music must pick up clever touches, dience knows where they are going; names in the history of popular pin's Berceuse. screen music. Harry Warren is wrlting the music, and Mack Gordon will makes for a loud tone and a slow quickly established, is also of prime the standard blending with the relief importance. The old worldliness of heart, blending with the relief theme. Genvetto's house is empty. Temple's greatest "hits", including ceed slowly into the keys-but, not When I'm With You; You've Got To with puttylike fingers. And, most of ness of the village was tonally fixed was collected after only a few days' Love; and Oh, My Goodness. Mr. play pianissimo unless you are think time, and straightfur the music by themes of set, long ago rhythms. Have considered and the set of The whale and fishing scenes were becomes empty, barren, speechless itself during his school days, at his prehis scored in distinctly modern tonality, with bewilderment. Jiminiv hops to o suggest eeriness.

The Music Department is greatly the window, to peer in, and a slight than singing on Times Square during work improved, and that you have a single to the square during work improved, and that you have a single to the square during work improved, and that you have a single to the square during work improved, and that you have a single to the square during work improved, and that you have a single to the square during work improved, and that you have a single to the square during work improved. The Music Department is greatly movement in the orchestra suggests a satisfied by the Sound Effects Department that he is again about to plunge in that he is again about to plunge in the sound in the sound result in the sound result is a supermonent of positions and the sound result in the sound result is a supermonent in the sound result is a supermonent in the sound result is a supermonent result in the supermonent result in the supermonent result is a s assisted by the Sound Effects Depart international and a Liberty Loan drive. He has played a better understanding upon ment. In cartoons, the music must that he is again about to plunge in invaudeville, written songs for Ziege legato, you can congratulate your contractions of the property of the prope ment. In cartoons, the music must state to state the state of the seem like sound effects, with and fix things. The entire sequence feld's "Follies", and answered a call self; for you have made progress to Hollywood by the distribution of the seem like sound effects, with an entire sequence fold's "Follies", and answered a call self; for you have made progress to Hollywood by the second effects with a second effect often seem like sound effects, wan-out ceasing to be good music. The is good cartoon music, skipping with to Hollywood by turning out the im-two great fundamentals of pure out ceasing to be good music. The second state of the second state

Chopin's Short Prelude (Continued from Page 462) All three of these pedalings may

be used; but the second is the best In pedaling No. 3, the pedal depresslon is apt to be delayed too long resulting in the down pedal being too late to catch the tone before the fingers leave the keys. In pedaling No. 1, the danger is in a too opid up and down movement of the foot Such a quick pedal change is apt not to shut off the heavy bass tones As an experiment, try this: While having the pedal down strike an octave In the bass, and then make a quit up and down foot movement. It will the musical score more modern than then be noticed that all tone is not

still softer, for the next line is

Remember that a quick motion

FRETTED INSTRUMENTS

World Artists on the Classic Guitar

several of our readers expressed its music during the past decade has seven years ago. stimulated the efforts of many young quite a number of players who possess exceptional musical talent and extraordinary technical efficiency, names have become familiar to con- fines of his own country. cert and radio audiences. The names international reputations through in the guitar throughout Europe. their recitals in the world's musical

Without fear of contradiction we many recitals in European cities. shall place at the head of the list, ANDRES SEGOVIA, born and educated in Spain, now residing in Montevideo. This artist has done perhaps more to endear the guitar to the general public than any one else; and his concert tours have taken him all over the world. During the past season he has given a number of recitals in Porto Rico, Mexico, Cuba and South America.

Julio Martinez Oyanguren, a native of Uruguay who is now making his headquarters in New York, is busily engaged with concert and radio performances. He is also a composer of great merit.

VINCETE GOMEZ, at present in New York, has toured Europe, Northern Africa and the Americas. While his repertoire includes many classics, he is considered one of the greatest exponents of the Flamenco style of guitar playing.

CARLOS MONTOYA, of Spanish nationality, is known for his extraordinary virtuosity in the Flamenco style and has been appearing in public with Argentinita, the celebrated Spanish about.

him as an accomplished musician.

has traveled extensively in Europe

and visited this country in 1938, giving several recitals.

SEVERINO GARCIA FORTEA, Madrid, a great artist and well known through his transcriptions for guitar of the works of Albeniz, and by some original compositions.

LUISE WALKER, of Vienna, has been TN RECENT COMMUNICATIONS hailed as the greatest amongst the guitarists of central Europe. This artheir desire for information re- tist began her musical career when garding present day guitarists of fifteen years of age and since then Spain, South America and other for- has played in all the important musieign countries. The phenomenal cal centers of Europe. Also, she gave growth of interest in the guitar and several recitals in New York City

HEINRICH ALBERT, Munich, is the most students; and undoubtedly there are celebrated guitarist of Germany and a prolific composer of original music for his instrument. Since he retired from the concert stage, his fame as but who have yet to win their spurs a master teacher of advanced guitar in competition with those whose technic has spread beyond the con-

Luigi Mozzani, Bologna, the most we shall mention, are those of artists. celebrated Italian guitar virtuoso and who not only are well known in their composer, has been, to a great extent, own localities, but also have earned responsible for the revival of interest

BENVENUTO TERZI, of Milan, Italy, guitarist and composer, has given

Turning now to South America, we find that for many years the city of Buenos Aires has been a favorite rendezvous for guitarists. It boasts of several large music schools devoted exclusively to the teaching of the classic guitar, and recitalists featuring this instrument are quite popular with its inhabitants.

Well known amongst these South American guitarists are: Maria Luise Anido, Domingo Prat, Pasquale Roch, Gimenez Manjon, Carlos Garcia Tolsa, Hilarion Leloup and M. Rodriguez

In Japan and Russia the guitar has a host of admirers; but to the best of our knowledge these countries have yet to produce a virtuoso of the first rank.

The artists, whose names we have presented, not only are fine guitarists, but also are well versed in musical theory and are continually adding worth while compositions and arrangements to the existing guitar literature, something for the young American guitar students to think

Music Or Noise

EMILE PUJOL, born in Spain, is a Listening to a recent broadcast by pupil of Tarrega and makes his home one of America's "famous" banjoists, in Paris. He has given recitals in the writer was quite disturbed by the many European cities and his com- terrible noise which was extracted positions and arrangements stamp from his instrument. True, in my mind's eye I could see the nimble fin-REGINO SAINS DE LA MAZA, Spanish, gers of his left hand fairly fly over

(Continued on Page 497)

Guy Maier

will give the following Forum courses at

THE JUILLIARD SUMMER SCHOOL IN NEW YORK CITY Basic Technic for the Early GradesJuly 22-26 Piano Teaching MaterialJuly 22-26 High Lights of Two-Piano LiteratureJuly 29-Aug. 2 Neglected Points in Piano TechnicJuly 29-Aug. 2 Piano Repertoire: Bach, Mozart & BeethovenJuly 22-26 Chopin, Schumann & Brahms July 29-Aug. 2

Each course consists of five one-hour classes: fee \$10.00 per course. ADDRESS-JUILLIARD SUMMER SCHOOL, 120 CLAREMONT AVE., NEW YORK

To assure a place in GUY MAIER'S popular Asheville, N. C., classes, (August 19-23) registration should be made AT ONCE.

All inclusive class fee-Repertoire, Technic, Teaching Material,

Artists Concerts-\$25.00 ADDRESS-GUY MAIER, 411 LENAWEE DRIVE, R. 5, ANN ARBOR, MICH.



Music Lovers to eorn LIBERAL COMMISSIONS securing subscriptions for THE ETUDE. Port or full time. No Cost or Obligation. Write for complete details TODAY! Address:

THE ETUDE MUSIC MAGAZINE

10 DAY SUMMER NORMAL COURSE

LOUISE ROBYN SYSTEM

OF CHILDREN'S MUSICAL TRAINING



TO THURSDAY, JULY 18

MORNING AND AFTERNOON SESSIONS

UNDER THE PERSONAL DIRECTION OF LOUISE ROBYN, Associate Director

AMERICAN CONSERVATORY OF MUSIC KIMBALL HALL, CHICAGO, ILLINOIS

Send for a Free copy of the New, Enlarged edition of the Louise Robyn Graded Teaching List. ADDRESS-

ROBYN TEACHING SERVICE

4714 Kenwood Ave., CHICAGO, ILLINOIS

UCATIONAL WORKS BY LOUISE ROBYN olished by OLIVER DITSON CO., Theodore	
accher's Monuol fo Book One	ROBYN-HANKS HARMONY—Book One. 75 ROBYN-HANKS HARMONY—Book Two. 75 ROBYN-HANKS HARMONY—Book Two. 75 SHOW QUEEN SUITE

JULY, 1940

tificate of Merit for including many sity scientists.

last spring by the New York Phil- Symphony Orchestra.

famous books which are basic to tion of Howard Barlow. worth while

adventure" is presented in coopera- Fanny Brice and Baby Snooks are as any single or the plano. Who conductor of the Boston Symphony ton with the University of Chicago, incoparable to most radio listeners as ever heard a bassoon that sounded ton with the University of Chicago, incoparable to most radio listeners as conductor of the Buston Symphony tion with the University of Chicago, interparable to most radio insceners as even make a baseour that Sounded Ornestra, was also presented a Cera and is based on research of univer-Charlie McCarthy and Edgar Bergen. like a plane, or an obse that even

summer concerts on Sunday after- programs not so long ago (Columbia noons (3:00 to 4:30 PM, EDST, Co-Network—Sundays, 8:30 to 8:55 PM, lumbia Network) with a program of EDST). The program features special

Barlow, in these Sunday broadcasts, Italian maestro honored Brahms herself and to the public. is placing an added emphasis on that evening, and listeners were relesser known works of novel interest, fine form, making their hearers fully short time ago I never realized ward a goal never to be attained and from new compositions of merit. conscious of the stature and elo-Bernard Herrmann, the young quence of the music performed. It

with another series of orchestral pro- Nicolas Nabokoff, Russian-American usual number on each program. grams called "Exploring Music." composer, to write to Archibald Mac-These programs, heard recently on Leish's epic poem, "America Was These programs, neare recently on Leisn's epic poem, "America was Mondays from 5:00 to 5:30 PM, EDST, Promises." It was composed in the The Etude Music Lover's profess a love of music do not have are always worth while; for Herr- form of a cantata for bass and conmann has the happy faculty of se- tralto soloists, male chorus and orlecting unusual works and arranging chestra. The singers were John Percival and Pauline Pierce; Eugene

world culture, recently replaced the Through the facilities of radio, be- ter the tones become more vital and "Pursuit of Happiness" broadcasts on fore the program, Mr. MacLeish was penetrating, whereas the lower tones fraction of one per cent of persons the Columbia coast-to-coast network able to give a brief talk from Wash- G string are unusually sensuous who hear music of practice it dos on Sundays (4:30 to 5:00 PM, EDST). ington. In the poem the author de- and resonant. Legato and staccato vocationally. We, the people, present Concerning themselves chiefly with tails the resources of this country, are equally effective and natural to it primarily as an avocation, an accan onen discussion of the books and asks the question "America was this tone-structure. The staccato on tivity purely for pleasure and calwhich were in the libraries of the promises—to whom?" The answer is, a violin has three distinct qualities, tural enrichment. Founding Fathers of the country— to those who take it. "Believe unless which also can be simulated on the the men who wrote the Declaration we take them for ourselves, others piano-pizzicato, or plucked; spiccato. Among other things we love it be of Independence and the Constitu- will take them for the use of others!" done with a springing or bouncing cause it creates a physiological selltion—these broadcasts are eminently the poem declares . . . "America is bow; and détaché, or separated being in our organism: it is bold promises to take! America is prom- bowings, The "Human Adventure", which ises to us to take them brutally with

the level of civilization, was recently There was eloquence and forceful- on the violin." extended by wide popular demand. ness to the poem, and the music had extended by wide popular demand. ness to the poem, and the music had He then goes on to tell how the ings in limitless art forms; it is get

Concerts Over the Airways tized the studies of such scholars as lions of listeners Baby Snooks is as ordinated. But the plane tone is so distinct the plane to the plane tone is so distinct the plane to the plane t Einstein, Ehrlich, Compton, Hooten, genuine as a next door neissnor's writer are planto one is so distinguished, the state of their own. And they so different that it never sounds. Mme, Curie, and others, The "Human child, or one of their own. And they so different that it never sounds." Adventure" is presented in coppera- Fanny Brice and Baby Snooks are as like anything but the plano. Who

Johnny Green and his orchestra, comedienne, in a nation wine poil of its a small point in a most thought.

In the middle of May, Barlow with Ray Bloch's Swing Fourteen and seven hundred radio editors and provoking book in which your great the middle of the provided and provoking book in which your great the middle of the provided and provoking book in which your great the middle of the provided and provoking book in which your great the middle of the provided and provoking book in which your great the middle of the provided and provoking book in which your great the middle of the provided and provoking book in which your great the middle of the provided and provoking book in which your great the middle of the provided and provoking book in which your great the middle of the provided and provoking book in which your great the provided and provoking book in which your great the provided and provoking book in which your great the provided and provoking book in which your great the provided and provoking book in which your great the provided and provoking book in which your great the provided and provided and provided and provoking book in which your great the provided and opened in fifth annual series of solo stars, opened a series of weekly newspaper columnists, Fanny Brice viewer find little with which he can newspaper solumnists, and the series of solo stars, opened a series of weekly newspaper columnists, Fanny Brice viewer find little with which he can new parts on Sunday of the series of solo stars, opened a series of weekly newspaper columnists, Fanny Brice viewer find little with which he can new parts on Sunday of the series of solo stars, opened a series of weekly newspaper columnists, Fanny Brice viewer find little with which he can new parts on Sunday of the series of solo stars, opened a series of weekly newspaper columnists, Fanny Brice viewer find little with which he can new parts on Sunday of the series of solo stars, opened a series of weekly newspaper columnists, Fanny Brice viewer find little with which he can new parts on the series of solo stars, opened a series of weekly newspaper columnists, Fanny Brice viewer find little with which he can new parts on the series of solo stars, opened a series of weekly newspaper columnists, Fanny Brice viewer find little with which he can new parts on the series of solo stars, opened a series of weekly newspaper columnists. dred and twenty-fifth performance upon æsthetics is especially fine, as on the air with the Good News show. Is that which he calls "Clinic" American works. The highlights of arrangements of current favorities as Baby Snooks is as real to Fanny the broadcast were the 'indian Stitle' well as revivals of popular tunes of Brice as that incorrigible but none than by the book to help by Edward MacDowell and the 'Secpast years, all performed in the well the less lovable character is to so them in their daily routine. Proond Symphony, in C major" by Wilknown Green manner. It is a breezy many of her listeners. She lives the pective teachers will find it extension. liam Schuman. Schuman is a young show, designed to appeal to those part, she says, each time she plays by useful. New Yorker who is on the arts fac- who like the mixed popular style. It; even her expressions convey the "Planism" ulty of Sarah Lawrence College in Johnny Green acts as master of reactions of Baby Snooks, Thus her Author: Will Garroway Bronxville, New York. His symphony ceremonies and is heard at the piano eyes widen and her mouth turns up Pages: 206 (7 x 9") years ago, in the same series of sum
Memorable was the last concert happy, and when Snooks is crying Publisher: Carl Fischer mer concerts. Its repetition was the that Toscanini and the NBC Sym- her mouth turns down. Without this result of Barlow's adopted policy of phony Orchestra gave, on May 6, change of personality, Miss Brice giving second hearings to new com- with the conductor's son-in-law, contends she would be unable to posers whose music he has advanced. Vladimir Horowitz, as soloist. The make this character seem real to

"Baby Snooks has been with me on works by American composers; and, warded with superb performances of the stage and the air for nearly as in the past, the music heard on the "First Symphony" and the "Con- twenty years," she says. "I used her these programs is being drawn from certo in B-flat major for Plano." in the Ziegfeld Follies' and on many rare. Much of music is plain work the repertory of familiar works, from Both conductor and soloist were in guest radio appearances. But until a sheer drudgery, Much is climbing to where she came from."

Meredith Wilson leads the orches- hardly be said to love it in the long composer-conductor whose dramatic was a brilliant close to the third tra with the "Good News Hour," and run. There are aspiring artists who cantata, "Moby Dick", was presented home series of concerts by the NBC provides a background of music that devote a lifetime to the mastery d inevitably pleases. Wilson has a flare the skills but become hypercritical harmonic-Symphony Orchestra, has Columbia Workshop presented on for original arrangements, and he and sour when they fall to feel the returned to the Columbia network April 25 a work it had commissioned can be relied upon to present an un- zesthetic glow or gain the command

Bookshelf

(Continued from Page 449)

A new series of programs called Lowenthal was the reader; and the instruments upon the keyboard. He them. "Invitation to Learning", designed to Columbia Concert Orchestra and a says, for instance, "Violin tone can stimulate reading or re-reading of male chorus were under the direc- be imitated upon any note above 'G' is great. Music is the most universal below 'middle C.' In the higher regis- avocation. This has been true of all

The "Human Adventure, which love but take them. O believe this!" closely analogous to legate octaves through the realms of creative in the control of the co

extended by wide popular domain to the ings in limited and the violencello, the bass viol, propelling through natural imposses. First heard last summer over under the properties of the propertie Columnia broadcassing systems are the performance was splendidly alive English horn, the bassoon, the clari- of emotion, a generator of social experiment, this program returned performance was splendidly alive English horn, the bassoon, the clari- of emotion, a generator of social experiment. experiment, this program results with Mr. Barlow as its guiding spirit. net, the trumpet, the horn, the trom- lowship: it takes us out of the halfto the airways in February of this year, for a scheduled thirteen weeks; One of radio's most convincing bone, the tuba, and so on, can be drum of life and makes us like in year, for a scneeding influence and the second of the seco but so insistent was the demand to be seen that a decison was weekly on the Maxwell House Coffee in music teaching knows that the cravings for intellectual conquestion its extension that a decision was weeken out the subsection of the continuation of the made for an indefinite continuation. Figure 1. The major of the state Exploring dozens of fields of re- timeseage tout to the property of the proper

tized the studies of such scholars as lions of listeners Baby Snooks is as orchestral instrument, but to the ty scientists.

Recently voted radio's number one testingto a painty 1fts, however,

Johnny Green and his orchestra, comedienne, in a nation wide poll of is a small point in a most thought

Practicing "pianogogs" will cer-

The Love of Music and How It Is Cultivated (Continued from Page 441)

of public acclaim. Many an aspiring amateur suffers a similar defeat. It is a notorious fact that many who it but are mere pretenders and imitators, conscious or unconscious, and that many who disavow it are merely dying with all their music in

Yet the company of music lovers races at all culture levels. Only a

Why then do we love music? from materials which are beautiful "Octave legato in piano playing is objects in themselves: it carries "

Technical Training for the Child Accordionist

(Continued from Page 493) by the organ. It is well to have a child

practice the five finger exercises by beginning with a tone of gossamer lightness and, with repetition, gradually to build up a tone of power and volume, and then, in like manner, to decrease it. This feat is not easy and will require many months before a child can do it satisfactorily but we guarantee that once he has perfected it, he has mastered the secret of artistic accordion playing. As we stated before, all of these suggestions for different ways to practice five finger exercises are to be worked out in conjunction with other study material consisting of both technical work and musical selections

The next phase of accordion instruction for children is the development of velocity. For this purpose we suggest the use of a metronome in practicing these exercises. It should he set for a very slow tempo to begin and then gradually increased with each few repetitions until each of the exercises can be played rapidly and very distinctly. The fourth and fifth fingers are naturally the weakest, so many of these five finger exercises have been designed for the purpose of strengthening them. The arrangement of notes also tends to stretch the muscles and to increase the span between the fingers.

Adult accordionists often find difficulty in transposing, yet many teachers of children begin this important study early. They find that the five finger exercises provide excellent simplified material to be transposed. the finger board; but speed and noise



JULY, 1940



"# Continue by Descending

We submit herewith a few excerpts of exercises which were selected as good examples of practice material to strengthen the fourth and fifth fingers. They were taken from "The Young Virtuoso" arranged by my son. Pietro Deiro, Jr. Small accordions with less than 48 basses should play the bass and chord accompaniment: while larger accordions should play the single bass notes indicated.

In summarizing five finger exercises we find that they are far more important than their name implies. Each one is a veritable magic wand providing basic material for the creation of countless individual exercises for all phases of accordion development.

Pietro Deiro will answer questions about accordion playing. Letters should be addressed to him in care of THE ETUDE, 1712 Chestnut Street, Philadelphia, Pennsylvania.

World Artists on the Classic Guitar

(Continued from Page 495)

Naturally, every exercise should be do not produce music. After hearing memorized, and this adds another a performance of that sort, it is no example of the use to which these wonder that many persons with a sensitive ear are turned against the banjo. Some players of the plectrum guitar have, on occasion, displayed the same lack of appreciation of tone quality. Such things may be overlooked in a novice who, through sheer youthful exuberance, tries to impress his hearers by his speed and tone volume; but in an experienced player they are inexcusable. Players of the instruments strung with wire strings and played with a plectrum should realize that a good tone can be produced only up to a certain point; when the strings are "forced" beyond that, especially in a large auditorium, there is nothing left for the listener but noise. So it is up to the player to find out just where the good tone quality of his instrument ends and noise begins. For this reason it is advisable to avoid large assembly halls, unless an electrical amplifying unit is available. Do not force your instrument. Do not play too close to the bridge; for there the strings are stiff and the resultant (Continued on Page 499)

Choose PROFESSIONAL Training

wide for its thorough, professional in- training!

Many of the young people studying at struction by teachers who are also outsherwood have selected this 40-year standing artists . . . a fact worth old school because it is known far and remembering when you plan your music

NEW TERM BEGINS SEPTEMBER 16

Accredited instruction, Courses lead to certificates, diplomas, and degrees in piano, oritificates, diplomas, and degrees in piano, ovidin, cello, voice, organ, wind instruments, cost. Write for catalog. 410 S. Michigan theory, composition, public school music, Ave, Chicago, Ill.

Institutional Member of the National Association of Schools of Music

MUSIC SCHOOL - HULLIARD SCHOOL OF MUSIC-

ERNEST HUTCHESON, President

INSTITUTE OF MUSICAL ART

GEORGE A. WEDGE, Dean

Individual vocal and instrumental instruction. Classes in Theory, Composition, and all branches of music education.

Courses leading to diploma and B. S. and M. S. degrees in instrumental, singing, and public school music departments.

Catalog on request. Room 122, 120 Claremont Avenue, New York

MAESTRO MARIO C. FERRARO will hold FIVE WEEKS SUMMER COURSES

for Advanced Singers and Vocal Teachers Twelve private lessons and twelve class lec-tures covering the Anatomical-Physiological, Psychological and Pedagogical understanding of the voice—\$35.00.

At the lectures, questions may be asked and notes taken.

For particulars address 16 West 68th St., New York City Phone-Susq. 7-8104

THREE FREE COURSES Trinity Principle Pedagogy (Perfect) Musicianship (Elementary and Advanced) Piano Playing (New and Different)

SIGHT (not "do re mi"
not numbers
not intervals EFFA ELLIS PERFIELD 103 E. 86th St. (Park Ave) .. New York City SArramento 2,4859

Alviene STOCK Theatre S-ORAMA, OANCE, OPERA-For Actin

NEW ENGLAND CONSERVATORY OF MUSIC

Wallace Goodrich, Director, Quincy Porter, Dean of the Faculty, Faculty of signify four, Courses for Sachelor and Muster's Degrees, Diplomas, students in all fields. Orchestral, ensemble classes, Dramatics, Illustrated 1399-40 catalog M. 310 Huntington Avenue, Boston, Mass.

THE REVISED DUNNING COURSE OF MUSIC STUDY Mrs. Jean Warren Cartick, International Dea Pre-School, Intermediate, Junior, Senior, and Creative Courses District Normal Classes for Teachers and Advanced Students

For information address Secretary, 940 S. E. 68th Ave., Portland, Ore

CONVERSE COLLEGE

School of Music the Carolina Special States of the College A Leading Southern Music College As endowed professional robot, attlently secredited. So and the College and the College States of the Coll

ESTABLISHED 1857

BALTIMORE, MD. OTTO ORTMANN, Director

One of the Oldest and Most Noted Music Schools in America.

"There is no such thing as an orchestra in my view of composition. Whatever I may have done heretofore, I write no longer for orchestra. What I do is to compose for an ensemble of instruments; it may be large, or it may be very small, requiring only two or three players. . . . I don't care if you count out elaboration of tone colour altogether and give me a piano. Cannot everything be told on the piano that needs to be?"-IGOR STRAVINSKY.

The Etude Historical Musical Portrait Series

This series, which began alphobetically, in February 1932, concluded in the issue of May 1940. This supplementary group includes a number of names omitted from the seriginal list.

Etude readers desiring additional capies of the page and pages previously published are referred to the directions for securing them in the Pal-Bisher's Nodes section at this issue.



























the publication of these two editions. use. For solo work on the banjo or "It should be noted that the Cattell plectrum guitar, select a plectrum of and the Ninth Encyclopedia lists medium size, rather stiff yet pliable; contain almost the identical names a soft plectrum will cause a click for the eleven most eminent posi- when attacking the strings and will tions (Rossini being the exception). prove quite annoying to the listener. Their agreement on the exact order When ready to strike a string do not of eminence is not large, however. begin the stroke with the plectrum When the two editions of the Ency- two or three inches above the string

The Champions

(Continued from Page 435)

Wagner 337, Weber 362, Mendelssohn

404, Palestrina 471, J. S. Bach 475.

and Gluck 485. An additional half

dozen or so completed the list of

"As the Ninth Edition of the Ency-

clopedia Britannica had been em-

ployed by Cattell as one of his chier

sources of information and could be

used for comparative purposes with

the later Eleventh Edition, the pres-

ent writer carefully measured the

clans appearing in it (i.e., those with

TABLE 1

CHANGES IN RANK

9th 11th Gain or Cattell E.B. E.B. Loss

10 2.5 5 10 9

Edition (perhaps the last of the staccato.

In the above table are shown the first ten in

each list along with the comparable ranks in the other lists. The x's mean that the person in question either did not appear or was given

the second and third columns.

--3.5

musicians.

JULY, 1940

WHERE SHALL I GO TO STUDY?

1234 Kimball Hall

Reseases PRIVATE TEACHERS(Western)

ROSE OUGH

of the public demand for the really

great masters and of its appreciation of the relative importance of

their accomplishments. The thought

of ranking Monteverde and Gersh-

win ahead of Chopin, Schumann,

Tschaikowsky, Elgar and Verdi,

seems that of "half-baked" and

does not, in our opinion, represent

the appraisal of the most widely in-

formed musical public in radio con-

tive criterion would be that of ob-

taining from ten or twenty represen-

of their reprintings of the master-

think that the list might run some-

World Artists on the

Classic Guitar

(Continued from Page 497)

tremolo of four string chords on the

10. Rossini

12. Brahms

15. Gounod

16. Weber

17 Puccini

18. Debussy

11. Schumann

13. Tschaikowsky

14. Mendelssohn

A far safer and more representa-

scious America.

thing like this:

1. Beethoven

2. Bach

3. Wagner

4. Mozart.

6 Chopin

8. Handel

7. Verdi

9. Liszt

were brief mention. The figures in the "Gain or Loss" column come from a comparison of tone is harsh. Do not overdo the

in Table 1 Cattell's original list tenor banjo or plectrum guitar, as which was compiled from the En- the result is anything but musically cyclopedia Britannica and other satisfying. It is far better to use the

sources, a second list based entirely so-called "Duo Style", sustaining the

on the Ninth Edition, and a third top or melody note with the tremolo

list constructed from the Eleventh and playing the accompanying chords

more scholarly editions). This was We now come to another important

done to make clear the changes in matter, much neglected by some

attitude that had occurred between players; this is the plectrum and its

5. Schubert

space devoted to each of the musi-

the largest biographies). He presents pieces. If this were to be done we

lamentably inexperienced minds and

VOICE
Former Assistant ta Lazar S. Samailaff
in Hallywood
Reopened Her Yoice Studios at
1931—6TH AYENUE OAKLAND, CALIFORNIA
Talephone Glencourt 615 EDNA GUNNAR PETERSON

Concert Pionist-Artist Teacher 129 So. Horvard Blvd. Los Angeles, Colif.

LAZAR S. SAMOILOFF

Voice teacher of famous singers From rudiments to professional engagements Beginners accepted, Special teachers' courses 610 So. Van Ness Ave., Los Angeles, Cal.

ELIZABETH SIMPSON Author of "Basic Pianoforte Technique"

eacher af Teachers. Cooch af Yaung Artists. upils Prepared far Cancert Wark, Class Caurses n Technique, Pianistic Interpretation, Narmal hethods for Piana Teachers.

PRIVATE TEACHERS (Mid-West)

CECILE DE HORVATH

Concert Pianiste and Teacher Punil of the noted virtuosa and canductor Ossip Gobrilowitsch 418 Fine Arts Bldg.

FAY EPPERSON

School of Whistling
Breeth-cantral, tene placement, bird-colls,
Platform efliquette
Studio: \$22 Fine Arts Building
Chicago, Ill.
Phone: Studio, Wabster 2738 Home, Midway 5287

MAE ELEANOR KIMBERLY Cooch-Accomponist-Pionist Studio-Room 422, Fine Arts Bldg. 410 S. Michigan Ave. Chicago, III. Tel.—Wab. 7579 Home Tel.—Gra. 1547

ARNOLD SCHULTZ

Teacher of Piono
Author of the revolutionary treatise an piano technique piano technique piano technique piano technique published by the University of Chicago Press 622 FINE ARTS BLDG. CHICAGO, ILL RAYMOND ALLYN SMITH, Ph.B., A.A.G.O.,

Deon
Central Y.M.C.A. College
School of Music
complete courses leading to degrees. Coeducasnol, Fully occredited, Day or Evening, Low fulfion.

PRIVATE TEACHERS (Eastern) BARBARA BLATHERWICK Recital - Coloratura Soprano - Opera

RUSSELL A. WOOD

Teacher of Voice

Y.M.C.A. Callege of Music

Chicago, III.

Teocher of Voice
The Itelian Bet Conta, faunded on the
principles of Manuel Garcia
6 East 18th St. New York Tel.: GRomercy 5-6392

KATE S. CHITTENDEN Pianoforte - Repertory - Appreciation THE WYOMING, 853 7th AVE.,

OLIVER DANIEL

"One of the most intelligent music-mokers of the rising generation."—Boston Globe. 26 Lynde St., Baston Carnegle Holl, New York 615 Jackson Bldg., Providence, R. I. Kotherine Globs School Marot Junior College

ALBERTO JONAS

Celebrated Spanish Piono Virtuoso Celebrated Spanish riono virtuoso 19 WESO-ther of many famous plonists 2-084 20 Tuesdays and Wednesdays in Philadelphia, as 20 Tuesdays and Wednesdays in Philadelphia, as 20 Tuesdays Amusic, 1331 S, Broad St.

LaFORGE-BERUMEN STUDIOS

Chicago, III. Chicago, III. Orosal Piono Frank LaForge teacher of Lawrence Tibbett since 1922 1100 Pork Are., Corner 87th St., New York Tel. Alvedre 9-7470

RICHARD McCLANAHAN

REPRESENTATION TO STATE OF THE STATE OF THE

CHARLES NAEGELÉ Distinguished Pionist Individual and class instruction of oil grades under his personal direction.

oll grodes under ins personal applicants
Special printinges available to gitted applicants
THE AMERICAN CONSERVATORY OF MUSIC,
DRAMA & DANCE
114 East 64th Street, New York City

FRANTZ PROSCHOWSKI Vocal Teacher

W. 57th St., Tel: COLumbus 5-2136

EDWARD E. TREUMANN Concert Pianist—Artist-Teacher mended by Emil Van Sauer, Maritz Moszkawsi

Complete courses leading to degrees. Coeduca-tional, Fully accredited, Day of Evening, Low fullon, [et al., Columbus 5-487, 57th 5f. of 7th Ave. Kimball Hall, 305. Wabash Awe, Childop, Illinois Summer Moster Closs—June to Sept.—Apoly, now.

cipedia are compared it becomes above the strings and the second and the second and the second are second considered to the strings as much as his residing considered that leads as the second to the second as the second resident that leads are received to the strings of the second as the second received to the strings of the second resonant 1.1 and arounded by cities to which access its easy to the second as the second received as the second received to the strings of the second resonant 1.1 and arounded by cities to which access its easy to the second resonant 1.1 and arounded by cities to which access its easy to the second resonant 1.1 and arounded by cities to which access its easy to the second resonant 1.1 and arounded by cities to which access its easy to the second resonant 1.1 and arounded by cities and plains and now that he can be added to the second received the received the second received the second received the received the second received the received the second receive

An Alphabetical Serial Collection of

The World's Best Known Musicians























































down town?" Ralph asked. "The pa- plied Henry, "because there will be Ellis explained. "You see, she lived rade doesn't start until two o'clock, different numbers of players in the and we could have taken a later various bands, and that would some- that was when harpsichords were in

"Because I want to get there early But, on the whole I think they will so I can study my band diagram be- follow the diagram plan." fore the parade comes by," explained

about?" Ralph wanted to know.

he handed the outline to Ralph.

"It shows which instruments usually come in each row of the marching band. And," he added, "since some of the instruments are rather strange to me I brought an instrument catalog along so I could look them up before the parade storts"

Eighth row—Flutes	Piccolos
Seventh row	
Sixth row	Saxophones
Fifth row	
Fourth row	
Third row	Horns
Second row	

Sousaphones and BaritonesTrombones First row . Drum Major

"I can understand why the trombones are placed in the front row so that they would have lots of room for those long slides; but I wonder why they put the drums in the middle of the band?" mused Ralph. "You'd think they'd be at the back."

"I guess that's so the whole band can hear them clearly, and keep together better while playing," an-

swered Henry. "Do you suppose that all of the bands will march in this same formation?" Ralph asked.

"I wish we did not have this old "Well, what were harpsicheres plano," whimpered Jeanie, to her- like?" asked Jeanie. self; "I wish we had a nice new

The Piano's Ancestors

entered the room. cannot afford a new plano. Besides, the easy chair as her mother told this one is still very good indeed, her lots of interesting things. Lots better than the one I had to practice on," said her mother.

"Yes, but not so old as it might up a tortoise shell. The tortoise had be, you know," added her mother. died in the sun and its shell made a

harpsichord!"

"What's that?" asked Jeanie. people used before planos came on strings were stretched. Then after the scene. They were a good deal like pianos. Your great, great, great, great "Why are you in such a hurry to get "No, they probably will not," re- grandmother played on one," Mrs.

> what change the row arrangements. general use and popular." "But if they were popular and good why did anyone bother to invent a

"Well, I'm certainly glad your piano?" asked Jeanie. teacher gave you that outline!" de- "People liked it because it was the "What diagram are you talking clared Ralph after the parade was best instrument they knew of. Just over. "I've always enjoyed listening imagine how those people would "This one that my plano teacher to bands, but knowing a little about thrill if they could hear a performwrote out for me," replied Henry as their marching formation makes ance on a beautiful grand plano of

watching them twice as much fun!" today." ???Ask Another??? The Opera

4. Name an opera in which a swan

6. Name an opera in which the

appears.

5. Who is its composer?

7. Who was the composer of this 1. What is an opera? opera? What is a libretto? 3. What is an aria?

8. Which opera opens with a scene supposed to take place under _the psaltery, dulcimer, zither, late. water?

9. In which opera is the story laid in Egypt?

Biblical character, Samson, ap- 10. Who wrote the opera "Faust"? (Answers on next page)



BEETHOVEN PLAYING FOR MOZART

By Katherine Meadows

"That's a big question, honey. Sit one," she added, just as her mother down here and let's begin at the be-"So do I, dear, but you know we Jeanie made herself comfortable in

"There is an old, old legend," she began, "about an Egyptian who "But it is so old," objected Jeanie. walked along a river bank and picked "Suppose you had to practice on a pleasant sound when the Egyptian man conceived the idea of the lyre, "That was the instrument the a very early instrument, on which



A square pigno made in 1780

a number of years, came the idea of the harp, on which many strings were stretched. The Greeks used lots of lyres and harps. Then in the sixth century, B.C., a Greek named Pythagoras invented an instrument on which he stretched one string over a hollow box. And many, many instruments came from that invention and guitar."

"How interesting," exclaimed Jeanie. "Go on. Tell me some more."

"Well, the next important step was when some one combined the strings and the hollow sounding box with a board of little levers for the fingers. and this became what we call the keyboard. In the fifteenth century the clavichord was in use. That was small and could be carried around and set on a table, as they had no thought of putting legs on it yet And it had only about twenty keys."

"Our pianos have eighty-eight, Jeanie announced, "because counted them once and remember And how did they sound?" she asked

"I believe they had a small, tink sound, not very sustained. Then from that came the development of the harpsichord. It usually had two ker boards. And, oh yes, I forgot to S that legs were added to the clar

(Continued on next page)

THE ETC

Wagner: Friend of Animals By Nellie G. Allred

"Minna, Minna," he called as he approached the house. "Come and see what I have found."

Minna, her black skirt swishing. came bustling out to meet him. "You poor, poor dear," she exclaimed, also stroking the kitten's fur. "How could anyone be so cruel!"

And together, Wagner and his wife nursed the friendly cat back to health, and kept it for their own. On another occasion, Wagner was

overcome with grief at the treatment the landlord gave his dog. The poor after note to the landlord, explain- Of course we all remember Wag-

funiors of Toledo, Ohio, in costume playlet,

"Hansel and Gretel."

Answers to Ask Another

1. A drama set to music, employing

solos, choruses and other vocal com-

binations, with full orchestra; pro-

duced with action, scenery and cos-

tumes. 2. The words of the opera.

3. A solo passage occurring in the

opera, usually rather long and im-

portant and giving some opportunity

for vocal display. 4. "Lohengrin." 5.

Wagner, 6. "Samson and Delilah."

7. Saint-Saëns, 8. "Das Rheingold,"

by Wagner. 9. "Aïda," by Verdi. 10.

*Pussy, Pussy, what have they done to leave his lodging. But, before he PRISSY, PRISSY, WHICH THE PRISSY, PRIS to your that recome upon a cat that chain, took it up stairs to his room. some one had rudely kicked and left fed it, gave it a bath. But the dog. lying helpless by the side of the who had never before been washed country road. He picked up the in- or combed, turned on Wagner and oundy road animal, stroked its fur, and bit his thumb! The wound became hastened towards home, carrying it infected, and for a long time the master had to abandon his work.



Wagner himself owned a great dog lay in its dirty kennel, day and black dog named Russ, who was his night, on the chain, unnoticed, un- constant companion. The great mascared for, and unloved. Wagner ter would sit for hours, stroking the could not sleep at night for thinking dog's shaggy back and head, while of the poor beast. He wrote note he thought of ideas for his operas.

ing that a dog was not a block of ner for the great operas he gave wood but a creature with feeling, to the world-"Die Meistersinger", needing love and companionship. "Tannhauser", "Parsifal", and "The But the owner would neither part Ring." Let us also remember that he

> Foster Anniversary By Aletha M. Bonner F-oster was born in Pennsylvania. 0-n July 4th, 1826.

S-ongs of great charm and appeal were written by him.

he died in poverty and neglected, our program and then very light refreshments.

If the program is not too long we have a musical game. on January 13, 1864.

Magic Music

Ty Changes Gorman Hisser

You can of DAY: take out your

music with a smile, and just begin
to PLAX, For even if the instrument to PLAX, For even if the instrument of the property of the proper and human touch to make it talk and SING. Wood can not speak; and SING. Wood can not speak; strings are so mute, no stories can they TELL, unless your finger's magic touch will break the slient SPELL.

THE PIANO'S ANCESTORS

(Continued)

chord years before this, and the century; 1709, I think it was." harpsichord even had pedals and was "I must remember that date," said a very handsome looking instrument. Jeanie; "I think I'll put it in my scrap Then the virginals and spinets were book." used for a while too, but they were "Pianos have been improved since small and soon the harpsichord be- then, too, you know. Their tone has came the favorite"

hard to manage," said Jeanie, "be- square to upright and grand, and cause one is too much for me."

ing is coming along nicely."

then came a man in Italy, named ment," concluded Mrs. Ellis. which his instrument could play both clean, too." loud and soft on the same keyboard, "I certainly would," agreed Mrs. and that was early in the eighteenth Ellis. "It deserves good treatment."

been improved, and their shape has "Two keyboards must have been been changed several times, from now they seem to be going back to "Oh no, it isn't, Jeanie; your play- the small upright shapes again. But the tone of the piano today is lovely. "Well, any way, go on, mother." It is sustained and velvety, and bril-"Let me see: where was I? Oh ves, liant and delicate, all in one instru-

Christofori, and he took the best "I guess I'll appreciate our old infeatures of the clavichord and the strument more now, mother. It may harpsichord, and as he was of an be we do not need a new one after inventive mind, he worked out cer- all, because I think ours does have tain theories that resulted in the in- a lovely tone. And I guess I'll keep strument he called planoforte, mean- it dusted and take all that torn ing that he had invented a way in music off the top, and keep the keys

Jelly Bean Game

By Ethel R. Page

write a variety of musical signs,

terms, notes, and so on. Fasten each

square, right side up, with a pin to

a jelly bean. Place on a platter or

tray, still right side up. The first

player closes his eyes and draws a

pin. If he can give the definition of

the term he draws, he wins the jelly

bean: if not able to do so he returns

it to platter, and next player takes

his turn. The player with the most

jelly beans at end of game is the

On small squares of paper or card



with the dog nor give it better treat—was a friend of animals—that he was men. The quarrel at length came to never too busy to be kind to any such a point that Wagner was asked animal that might pass his way.

At a can menting we take over necessary and there committee beads, at each menting we take over necessary and the committee beads. At each menting we take over necessary and the committee beads are to the committee beads. At each menting we take over necessary to be a such as the committee beads are to the committee beads. At each menting we take over necessary that the committee beads are to the committee beads. At each menting we take over necessary the committee beads are to the committee beads and the committee beads are to the committee beads. At each menting we take over necessary the committee beads are to the committee beads are to the committee beads are to the committee beads and the committee beads are to the committee beads and the committee beads are to the co meeting. We will send you a picture of our club

From your friends,
PACELLI JUNIOR MUSIC CLUB,
JOSEPHINE KANE, Secretary,
Georgia

were written by him.

T—wo of the most popular feature a southern river and a southern State.

E.—P. Christy, a minstrel singer, introduced many of Foster's songs to the public.

R—evered now throughout the world, a recommendation of the public of the pu

From your friends, JUNIOR MUSIC LOVERS' CLUB,

As Usual, the JUNIOR ETUDE Contests will be discontinued during



IUNIOR MUSIC CLUB Villa Maria Academy, Miraflores, Peru.

July and August. The next contest will appear in the September issue.



cover for this month is from an original in oils. The artist, Mr. Leonard Burland, Webster Groves, Missouri, painted this cover especially for THE ETUDE MUSIC MAGAZINE, cleverly handling the subject to the two color lithography process by which the covers for THE ETUDE MUSIC MAGAZINE are produced.

This is Mr. Burland's first introduction to ETUDE readers, but the town of Webster Groves, Missouri, is familiar to many active music workers and those engaged in elementary piano teaching know of it, particularly because during the lifetime CHIN'S OWN BOOK—DVORIK—TAPPER..... of Mrs. Jesse L. Gaynor, the well-known

STYLE PIANO—LEMONT

STYLE PIANO—LEMONT American composer and specialist in child music education, she resided in Webster Groves, The talented and successful daughter of Mrs. Gaynor, Mrs. Dorothy Gaynor Blake, who in her own right has established her name as a very successful creator of attractive and practical pieces and study materials for young piano beginners, is a resident of Webster Groves, Missouri,

PREPAREDNESS-How frequently we encounter this word today, how thoughtprovoking it is for all lovers of liberty and freedom, for revered American instituits importance, not only in world affairs, crated their talents almost wholly to CHILD'S OWN BOOK OF GREAT MUSI.

but in our everyday life. mer hours and the folly of opening one's obtained by playing four-part harmony. studio doors in the fall not fully prepared ine at leisure new materials and needed they have been made pianistic. educational material and advances a plan be acquired

Write today to Theodore Presser Co., FREE to the music profession.

-Although some of the favorite hymn

THE COVER FOR THIS MONTH-The Advance of Publication Offers

-July 1940-

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed Now, Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication follow on these pages.

JACK AND THE BEANSTALK-STORY WITH MUSIC FOR THE PIANO-RICHTER MAGIC FEATHER OF MOTHER GOOSE, THE— JUVENILE OPERETTA—AUSTIN AND SAWYER.... ODIES EVERYONE LOVES-PIANO-FELTON. MY OWN HYMN BOOK-EASY PIANO COLLEC-SIDE BY SIDE-PIANO DUET ALBUM-KETTERER .30 SONGS FROM MOTHER GOOSE-HOMER..... THRESHOLD OF MUSIC, THE-ABBOTT

TWELVE PRELUDES FROM THE "WELL-TEM-PERFO CLAVICHORD" (BACH)—PIANO—ED. WHEN THE MOON RISES—MUSICAL COMEDY—
KOHLMANN

has cautioned against the waste of sum- melody, together with the colorful effect grade schools and many private teachers

Hymns as found in the hymnal are a for the pupils when they enter. The Pub- bit too difficult for the beginning piano lishers annually afford teachers an oppor- student to play, but here in this book they tunity to prepare for the fall and winter are made available for the second grade season during the vacation period. The piano player by the elimination of octave "Early Order Offer" of Theodore Presser stretches and the simplification of diffi-Co. gives teachers the privilege to exam- cult chord progressions. In other words.

Those who are familiar with the works equiently a convenient studio stock may of Ada Richter know what to expect in with the silk cord and needle provided this album in the way of playable and and writing the story in the child's own effective arrangements of hymns such as words, readily can be realized. 1712 Chestnut St., Philadelphia, Pa., and Rock of Ages; Onward, Christian Solask for the "Early Order Offer" and cata- diers; Jesus, Lover of My Soul; Nearer. logs on any classification of music in My God, to Thee; Sun of My Soul; Lead. which you are interested. This service is Kindly Light; Holy, Holy, Holy; and Jesus, Saviour, Pilot Me. Hymns for spe-

Orders for single copies of this book is priced at 20 cents. tunes are adaptations from Bach, Beetho- now may be placed at the special advance ven, Mozart, Haydn and other classic of publication price, 30 cents, postpaid:

WHEN THE MOON RISES, A Musical Comedy in Two Acts. Book and Lyrics by edy in Two Acts. BOOK and Lighted by Institute another Goog Juanita Austin, Music by Clarence Kohimann has something for everybody!" So say Junuita Austin, Music by Clarence Rolling an Sidney Homer, composer of this book of The plot of this musical comedy and the plot of this musical one. People of radically different some thirty-five songs on familiar Mother unusual one. People of radically different some thirty-five songs on familiar Mother types are brought together and their respective traits of character revealed. Thus, in the genteel seclusion of an aristocratic summer hotel in rural New England, the atmosphere becomes charged with an exciting blending of comedy. romance, and misunderstandings galore. The main source of complications is the ignorance of almost everybody concerning the time for the moon to rise; through this the fun and excitement of the play are made possible. However, the final curtain falls on one of the most delightful and thrilling musical comedies pre-

sented in many a day. This bright musical comedy requires as principals, five men and four women. The chorus background can be suited to the size of the stage. Young people of senior or high school age should be well qualified for the solo performances as long as there are two sopranos, one mezzo-soprano, one alto, two tenors, and three baritones. The voice range is mostly medium, therefore these requirements

easily should be met. The setting is simple, both acts taking place on the grounds of the summer hotel. The costuming is easy; hotel guests should be dressed suitable to their social position, while the costumes of the gypsies in the cast should be colorful and otherwise distinctive.

Besides the overture there are sixteen musical numbers, including six solos, three duets, one quartet, and a number of choruses, including one for men's voices. Time, about 2 hours.

After the publication of the Vocal Score of When the Moon Rises there will be issued, for rental only, a Stage Manager's Guide containing full directions for costuming, dancing, lighting, and other i aportant details.

Those who found An Old-Fashioned Charm (by the same writers) so delightful will want to order now single copies of When the Moon Rises at the advance of publication cash price of 40 cents nostnaid Conies of this Vocal Score will be forwarded as soon as they are printed.

hymn writing, Most everyone loves to play CIANS-DVORAK, by Thomas Tapper-For years THE ETUDE MUSIC MAGAZINE hymns because of the simplicity of the Teachers of music appreciation in the

of the piano regularly use the bookiets in this series as a first textbook in the study of musical history The inspirational value of a biographical sketch of one of the great ma ters. plus the "playwork" features of pasting in cut-out

pictures, binding the book

It is hoped that the Dvořák booklet soon will be ready. The 16 other booklets, soon to be published Written previously published, that may be ob- Richter, whose earlier book Cis tained present biographies of Bach, has proved so popular it takes Beethoven, Brahms, Chopin, Grieg, Hancial occasions, such as Christmas, Easter, del, Haydn, Liszt, MacDowell, Mendels-MY OWN HYMN BOOK, Favorite Hymns in Thanksgiving, missionary and gospel use sohn, Mozart, Schubert, Schumann, Tschaikowsky, Verdi, and Wagner. Each

While the Dvořák booklet still is in ven, Mozart, Insput and the state of the book will be confined may be ordered at the special advance setting forth of the start of the United States of America and the writers, the greatest continuous and the special advance setting forth of the special be delivered when the book is ready.

SONGS FROM MOTHER GOOSE, Set to Music by Sidney Homer-"Mother Goose reveals such favorites as Old King Cole This is the House That Jack Built Humpty Dumpty, Little Miss Muffet Lit. tle Boy Blue, and Hey, Diddle Diddle For the most part, these songs are written in a range for medium voice Originally published in book form be

The Macmillan Company, with many selections from the book published in shee music form by The John Church Company, these fascinating settings are familiar to singers and concertgoers, and we are pleased to be able now to offer the complete book to our subscribers at the low advance of publication car price, 40 cents each, postpaid.

EIGHTEEN SHORT STUDIES FOR TECH NIC AND STYLE, For the Piano, by Celic W. Lemont-Advance subscribers may ex pect their copies of this book in a shirt

time as the printing and binding is rapidly nearing completion However, there etill is time this month to place orders at the special price. This new set of studies will provide valuable practice in the technical problems of the piano student in grades three and four, such as legato and

staccato playing, octaves, chords, area gios, running passages, phrasing peli lng, etc., and the material is designed the equal development of both the rig and left hands. But there is another feature that i

studies possess that will meet with approval of the up-to-date teacher I is their value in aiding the student develop what is called "style" in p playing. The teacher who really is k ing out for the pupil's future sees do more than develop fingers, has wrists and arms. She appeals to the in ination and intelligen e of the young whose instruction she has in charge. Lemont's tuneful and musical studies be of material assistance in this rep

Elghteen Short Studies for Technic Style will be issued in the Music Mu Series. While it is in course of protion single copies may be ordered if special advance of publication cathp 20 cents, postpaid,

TACK AND THE BEANSTALK, 4 Sur Music for the Pinne, by Ada Richteris much to say in favor of the ner ody approach" to the study of a particularly as it concerns beginned catches their interest in a new way they learn fundamental truths. without being aware that they are ing. One plan that is proving popula successful is the utilization of vell-b stories with a practical and inter musical setting

Such a book is Jack and the Best and uses it skilfully to illustrate th problems of touch and fingerial modern method of the copious use plementary material accounts great success by teachers using it

Giant. All children know it and

and interesting have been arranged from works in va- POEMS FOR PETER (A Book of Rote mediate placing of orders for copies of ministed in its new and in the book, flows forms by Bach, Handel, Beethoven, Songs) Texts by Lysbeth Boyd Borie, Set to this valuable supplementary work in among which the following are outstand-Mozart, Bizet, Liszt, Tschaikowsky, Music by Ada Richter-Heartfelt and spon- early grade piano instruction. Thinking the triads). Fe-Fi-Fo- numbers for Easter, Christmas, and writer of such verse as is contained in the most popular with his Thanksoiving Day sangle. little piece in models that Giant, with his Thanksgiving Day services

implied threat concerning Jack), "The Hen" (a piece lying well under the hands. of this book may be ordered at 75 cents. Mrs. Borie have appealed so universally suggesting the clucking effect of the hen postpaid. Orders will be filled only in the to both old and young that they already page life cutains and the cutains and United States of America and Its Poshave taken an envisibly high position in dent (75c) are frequently used. His Wife" (a little dialog in E Minor), sessions. and "The Golden Harp" (a splendid piece

Tempered Clorichord," Book I, by Johann musical settings for some of these poems the five-finger position, except where oc-Sebastian Bach, Compiled by Orville A. appear in print under the title Poems for casionally octaves are indicated for those



in broken chord style). This last should

become a favorite, as it can be used as

an effective solo piece apart from the

story. There also is "The Chase," the most

exiting of all, as Jack escapes from the

Giant and slides safely down the bean-

stak to earth again. The grading of the

music is from 2 to 21/2. The continuity of

the story is sustained by text between

Single copies of Jack and the Beanstalk

may be ordered now at the special ad-

vance of publication cash price, 25 cents,

postpaid, copies to be sent when pub-

MELODIES EVERYONE LOVES, A Collec-

betien of Piano Pieces for the Grown-Up

Husic Lorer, Compiled and Arranged by

William M. Felton-While these are "melo-

dies everyone loves" they are not pieces

that will be found in the ordinary collec-

tion of piano music. Just glance at this

partial list of contents: The Lost Chord

(Sullivan); Songs My Mother Taught Me

(Drafix): Come Where My Love Lies

Dreaming (Foster); The Rose of Tralee

(Glover); When I Was Seventeen (Scan-

dinavian Folksong); Last Night (Kjer-

uif); Gypsy Dance (Sarasate); Valse

Blutte (Drigo); The Mill in the Forest

(Ellenberg); and selections from the

grand and light operas-"William Tell."

and Juliet" etc

William M. Felton-In past

decades the standard

organ has undergone

changes in key action,

pedal design, and stop

construction, with a cor-

responding ease and con-

venience in hand and foot

manipulation In addition

to the improved standard

organ we now have sev-

required by the Hammond.

eral makes of electric organs which pro-

duce sound without the aid of pipes.

"Erminie" "The Gondoliers." "Romeo

There will be approximately 120 pages

of music in this volume and the nieces

each number.

melodies from some brought to light.

lime music from the works of this mon to every-day life and therefore in- Rocking Cradle, and The Toy Sailboat. immortal composer is found in the Pre- stantly understandable ludes from "The Well-Tempered Claviassign "The Well-Tempered Clavichord" as this book is printed. by presenting the Preludes without the Fugues. No indiscretion or violence to THE MAGIC FEATHER OF MOTHER Bach's intention is done by the compila- GOOSE, An Operetto for Children, Book and tion of a volume such as this, as Bach himself has added to the Fugues some of S. Sawyer-Children familiar with the these Preludes, which were originally whimsical rhymes conceived as separate pieces.

phrased, fingered, and pedaled in con- thrilled at the chance formity with modern requirements but of meeting her in perwith no changes from the musical text son in this interestas originally composed by Bach.

Orders in advance of publication may the midst of a birthbe placed at the special cash price, 20 day party, Mother cents, postpaid,

will range in difficulty from grades 3 to 5. THE THRESHOLD OF MUSIC, A Layman's and is dismayed at All will be carefully fingered, phrased and edited, and the volume will be well printed and substantially bound. While it 6 in preparation single copies may be Walter Damrosch at the National Broadidentity in a manner which results in broadcasting, or recording of these master ordered at the special advance of publicasting Co., has intimate knowledge of many amusing situations. cation cash price, 40 cents, postpaid. the craving for information on matters musical by thousands who delight in the problem of costuming is exceedingly tion, the entrance of each instrument or Copies will be delivered to advance substribers just as soon as the book is pubeducational programs of his chief and listed Orders can be accepted only from educational programs of beautiful music Goose, eight children able to sing or Patrons living in the U. S. A. and Its set in their homes. He realizes that many atmosphere and background. The music groups, and by leading educators in pub-AT THE CONSOLE, A Collection of Pieces of these folk have neither the time nor is catchy and melodious throughout, with by Reme and Cherch, Arranged from the later, with Species Registration for the study of music composition, that har-Remand and Other Standard Organs, by mony, counterpoint, fugue, etc., must be of performance is about forty-five has been to those who attend the opera.

forever beyond them. He also knows that some knowledge of "how music is made" will add to the en- the author of the book, Juanita Austin, joyment of these folk in symphonic and who is known for her successful operetta, operatic programs. Therefore he set out to An Old-Fashioned Charm. The composer make this book, and the Publishers be- of the music, Henry S. Sawyer, has a long lieve it will be halled as a really worth- record of successful compositions, and friend to a three months trial subscripwhile contribution to the literature of the has excelled particularly in the writing art. Many who have read some of the of music for juveniles. chapters when they appeared as articles By taking advantage of our special admonths. This offer expires August 31, 1940. in this journal, are now ordering copies vance of publication cash price, 30 cents. of the book, and in doing so have ex- postpaid, single copies of this work may pressed their keen desire to have the com-These organs require no special music plete copy, which includes chapters that lication, apart from the numbers played on the have not appeared in The ETUDE, for restandard organ. Prominent among these reading and for their libraries. electric organs is the Hammond, and

We believe many teachers and students while all music is playable on this and will find The Threshold of Music helpful ably will be the last month during which other types of electric organs, this volume, and suggest that advantage of the oppor-At The Console," also will include in tunity afforded be taken now to place an addition to the console, also will include in tunity afforded be taken now to place an addition to the console, also will include in tunity afforded be taken now to place an addition to the console, also will include in tunity afforded be taken now to place an addition to the console, also will include in tunity afforded be taken now to place an addition to the console, also will include in tunity afforded be taken now to place an addition to the console, also will include in tunity afforded be taken now to place an addition to the console, also will include in tunity afforded be taken now to place an addition to the console, also will include in tunity afforded be taken now to place an addition to the console, also will include in tunity afforded be taken now to place an addition to the console. addition to stop suggestions for the advance of publication order at the spestandard organ, the special registration cial cash price, \$1.25, postpaid. Copies is well along in preparation, the engravour friends will agree that the every small registration cial cash price, \$1.25, postpaid. Copies is well along in preparation, the engravour friends will agree that the every small registration cial cash price, \$1.25, postpaid. Copies will be forwarded when the book is pub-The numbers comprising this volume lished. ADVERTISEMENT

poetic literature

TWELVE PRELUDES, From "The Well- be felt for Mrs. Ada Richter when her grades one and two, All will be safely in Lindquist—The works of Johann Sebas- Peter. Just as children love the poems, tian Bach seem to meet so will they love the melodies that give with increased favor as them added worth. These musical settings time rolls on and even will prove valuable as material in early now, almost two hun- school grades as well as in the home melody line to the Secondo part. dred years after his day, and general recreation activities.

A few of the titles in the collection are work continually are pensive, Who Do You Suppose? Peter Family Tree, and Too Salty. All are asso-Some of the most sub- ciated with sayings and incidents com-

Any who desire to obtain single copies chord" and the compiler of this work, of this book at the special advance of Mr. Orville A. Lindquist, has planned publication price of 50 cents, postpaid, to overcome the teacher's reticence to may remit now and receive copies as soon

Lyrics by Juanita Austin, Music by Henry

and sayings of Moth-Each Prelude will be completely er Goose will be ing new operetta. In Goose pays a surprise visit from the Moon,

Guide to the Fascinoting Longuege of Music, the reception she receives from the skepby Lawrence Abbott-The author of this tical young people. By a series of wonbook, in his work as assistant to Dr. derful "transformations," she proves her means of following the concert playing.

This work is very easily staged and the the beginning to the end of the composisimple. The cast consists of Mother section being plainly indicated Approved

minutes. Readers are familiar with the work of

SIDE BY SIDE, A Piono Duet Book for Young Players, by Ella Ketterer-This probteachers can place an order for Side by time since. We therefore suggest the im- material offered in a year's issues.

Miss Ketterer's compositions are among the two books, Poems for Peter and More ers, and her instruction books, Adven-In advance of publication single copies Poems for Peter. These two books by tures in Music Land (\$1.00); Adventures in Piano Technic (75c); and 28 Miniature Etudes for the Third Grade Piano Stu-

This book will contain ten short and The same spontaneous admiration will melodious pieces for piano, four hands in pupils whose hands are more fully developed. The duets have been graded and fingered most carefully, and variety has been achieved by occasionally giving the

As with all Ketterer books, attractive and illustrative titles have been given the chorale or instrumental here mentioned; Only Just Me. Too Ex- pieces. Here we have The Bell in the Steeple. Dance of the Little Wooden Shoes. The Elephant Marches. The Little Lead Soldier, Little Spanish Dance, The

> ADVANCE OF PUBLICATION OFFERS WITHDRAWN-We are pleased to announce, in this month's issue of THE ETUDE MUSIC MAGAZINE, the publication of two books that eagerly have been awaited by those who subscribed for them in advance of publication. Two of the Symphonic Skeleton Scores by Violet Katzner were issued a few weeks ago and now the other two of the first series are ready for delivery. The entire series of four scores may be had at your music dealers, or by sending direct to the Publighers Of course as is usual when works offered in advance are issued the special pre-publication price offer is now withdrawn. Teachers and those active in music work may obtain single copies for examination.

> Symphonic Skeleton Scores, by Violet Katzner-No. 2 Sumphony No. 6 in B Minor (Tschaikowsky) and No. 3 Symphony in D Minor (Franck) add to the library of the music lover a convenient works. Each shows the melody line from

> by leading music organizations, such as lic and private schools, it is likely that

THREE FINE SUMMER NUMBERS FOR ONLY 45&-While they last, we will enter a trial subscription and send the current June, July and August issues of THE ETUDE for only 45¢. Treat some musical tion for less than the price of a good lunch. And the treat lasts for three

NOTE PRICE INCREASE ON THE ETUDE! -On July 1st, 1940, the subscription price of THE ETUDE advances to \$2.50 for one year, two years \$4.00. Canadian postage remains 25¢ a year extra; foreign \$1.00 a year extra. The price increase is necessary owing to rapidly advancing publish-

THE ETUDE management will continue to maintain the high standard of excel-

-JULY, 1940

CHANGES OF ADDRESS-When changing your address, please advise us not less than four weeks in advance and give both old and new addresses. This is important to prevent your copies from going astray.

PREMIUM WORKERS, ATTENTION!-We are constantly adding new merchandise to our list of attractive rewards for securing subscriptions to THE ETUDE. The following is a list of a few of the rewards offered in exchange for subscriptions ob-

Knife and Fork Set: A fine set of six stainless steel Knives and Forks with genuine Marbalin non-burn handles your choice of green or red. A very prac-tical gift and award, Offered for securing

"Bullet" Camera: This new, molded con-"Bullet" Camera: This new, molect construction, compact Eastman "Bullet" Camera requires no focusing, is easy to load, has an eye-level finder, takes pictures 15% x 25% on Kodak Roll Film No. 127. Awarded for securing THREE

Maronnaise Dish: This footed Mayonnaise Dish is 6" in diameter and 2\%" high and includes a ladle. Both dish and ladle are chromium plated. Awarded for securing THREE subscriptions.

Relish Dish: An attractive combination of chromium base and crystal glass in-sert. Diameter 8%". Awarded for securing TWO subscriptions.

Electric Alarm Clock: This "Grenadier" model Electric Clock has an easel type case, finished in chrome and black, with a two-tone satin finish dial. Size 5½" high, 4¾" wide. Awarded for securing FIGHT subscriptions.

2-Light Candelabra: An attractive, yet substantial, metal candle holder. Height 6". Spread 8". Very desirable as a prize or gift. Awarded for securing FIVE subscrip

Drop us a post card for a complete list of rewards. There will be many articles in the list which you will want and all can be secured without any cash outlay. The merchandise is guaranteed to give

MAGAZINE SWINDLERS ARE ABOUT-We against caution our readers to beware of and women. Pay no money to strangers itinerant magazine solicitors, both men of loss. Accept no common stationery store receipt for money paid. Duly au-thorized magazine canvassers carry the official receipt of The Erupe or the com-pany for which they work—be sure to read every word of it. Official contracts and receipts are provided for your proproper receipt, you may save yourself

Instructive Summer Playtime for Youngsters . . .

PICTURE HISTORY OF MUSIC By James Francis Cooke

Here is a work that has a real appeal to youngsters of grammer school age. It reads like a delightful story book while relating facts concerning the growth of the musical art from the earliest known music through art from the earliest known music through the eras of all the great masters. Added in-terest is aroused by over 100 "cut out" pic-tures supplied to be pasted in places pro-vided in the book.

Board Bound-Price, \$1.00

THEODORE PRESSER CO. 1712 Chestnut St., Philadelphia, Pa.

Mext

THE ETUDE AND THE WORLD'S

Millians, the world aver, hove for centuries turned to music as a sanctuary to save them from the atherwise unavaidable and them from the athervise unavaidable and unbearable pressure that occampanies times of great distress. THE ETUDE MUSIC MAGAZINE, founded by an intensely American patriat, the late Theodore Presser, supports all those ideals which America treasures, but it is distinctly non-political. treasures, but it is distinctly non-political.

It will pravide a blessed relief of to time
when musical re-creation is more vital,
mare needed, than ever before in human
history. Our August ETUDE will be a splendid example of this. Here are some of the



IESSICA DRAGONETTE

"THE LOVELY JESSICA DRAGONETTE" Long a favorite "on the air," this dis-tinguished American soprano tells readers of The Etude what she knows about the important "mental" approach to the art of singing.

PROTECTING YOUR PLANG INVESTMENT Millions and millions of dollars are invested in pianos in America. Often just a fittle preventable carclessness ruins part of this investment. Harold T. Norris tells how this may be avoided.

MUSIC CAN WORK MIRACLES If you have not realized this, you should read the article by Edward Podolsky which tells of some of the startling things that music has done.

"HILL BILLY" SONGS AND THEIR SOURCE

The picturesque romance of these songs of the Mississippi Valley has only newly come to light. "Hill Billy" songs, and the so called "white Spirituals", are now attracting wide attention. You will enjoy Sidney Snook's article in the August issue, THE MIRACULOUS CASE OF BLIND TOM

The astounding schievements of this blind Negro of low mentality still baffle the world of music and psychology. Mrs. Eugene B. Abbott presents much new and valuable material upon this unusual case.

A MASTER LESSON BY GUY MAIER Mr. Maier this time has taken Chopin's Mr. Maier this time has taken Chopin's Etude in E-major, Open 10, No. 3 for interpretation. It is about as hear an actual sible in print. This scales as it possible in print. This case of ETUDE Master Lessons, each our of ETUDE Master Lessons, each our of which our readers have often told us, its worth more than the cost of an entire year's subscription.

AND THEN, THE IMCOMPARABLE MUSIC SECTION

In this, August will bring a fresh sheaf of delightful and interesting pieces of all types of musical composition.

The World of Music

the Twelfth Biennial Convention of the arranged by Giuseppe Pettine for Man. New York Federation of Music Clubs on dolin, Hawaiian Guitar and two Spanish April 16th to 19th, when the speakers Guitars, is the latest novelty announced included Dr. George H. Gartlan, Director for publication. And it is reported to be of Music in the New York City Public "effective in the extreme." Schools; Carleton Sprague Smith, chief of the music division of the New York Public Library; and Dr. Ernest Carter and Brian Hooker, respectively the composer and librettist of "The White Bird", one of the most often performed of Amer-

THE GREGORIAN "MASS CUM JUBILO" was sung on May 2nd, in Saint Monica Cathedral Cincinnati, Ohio, by a choir of six hundred fifty-six Sisters under the direction of Rev. John de Deo Oldegeer-

THE SPARTANBURG FESTIVAL of Con- Passion" of Bach. verse College (South Carolina) drew this year an attendance of over five thousand, for its events on April 18th to 20th, inclusive, Ernest Bacon, new dean of the School of Music, has made the innovation lion people. of changing this movement to a local talent affair, in which the Festival Chorus of one hundred thirty-one voices tra of thirty-nine players have leading a gala concert at the Municipal Theate,

THE THIRTY-NINTH CONVENTION of formance): "Patria," for chorus and the American Guild of Banjoists, Mando- orchestra; and the Introduction from a linists and Guitarists will be held at Cin- suite. "Discovery of Brazil." cinnati Ohio from June 30th to July 3rd inclusive

THE ALBUOUEROUE CIVIC SYMPHONY ORCHESTRA, with Grace Thompson. head of the music department of the University of New Mexico, as conductor, is the only symphony orchestra in New Mexico, It is made up of students, faculty members and townspeople; two composers, Alfred Schminke and Wilfred Bowers; and gives four concerts in Albuquerque (ăl-boo-kirk) and one in Santa Fe each season, with an American composition on each program.

WILLI FERRERO has conducted at Florence, Italy, the first performance there of Krennikov's "First Symphony" and Pizzini's Poeme delli Dolomiti (Poem of the Dolomites)

A MUSICAL TRUST FUND of three hundred thousand dollars, provided by the will of the late Charles H. Ditson, "to establish and maintain fellowships in Music and to aid and encourage musicians," has been released to Columbia University as trustees, by the will of the late Mrs. Ditson who added to it an "Alice M. Ditson Fund" from the residue of her private estate to be operative along the same lines as those of her husband.

BÉLA BARTOK was feted when on the evening of April 24, the League of Composers presented a program of his works with the famous Hungarian composer participating

THE CARL ROSA OPERA COMPANY, which for sixty years has been singing Opera in English to the British Isles, began recently at Southsea a provincial tour of sixteen weeks.

A LONG LOST CONCERTO by Spohr has been discovered and played by the Gerhouse in Milan. Her meteoric rise to far man violinist, George Kulenkampf, on a occurred in 1904 at San Prancisco in recent program of the Concertgebouw of such demonstrations as only the entrance Holland Hollan

ALL-AMERICAN PROGRAMS featured BEETHOVEN'S "MOONLIGHT SONATA"

DR. H. P. HEINEKEN, president of the Council of Administration of the famous Concertgebouw of Amsterdam, is reported to have given the sum of one hundred fifty thousand gulden (about sixty thousand dollars) to establish a Pension Fund for members of the orchestra.

THE "MESSIAH" FESTIVAL at Bethany College, Lindsborg, Kansas, celebrated this year its sixty-ninth anniversary with the one hundred sixty-ninth performance of Haudel's masterpiece. Another feature was a rendering of the "St Matthew's

SIX HUNDRED TWENTY-FOUR BAND CONCERTS in the London parks during last year drew an attendance of two mil-

THE FIFTIETH ANNIVERSARY of the Brazilian Republic has been celebrated a feature of the ceremonies having been including a ballad, Uyrapuru (first per-

RECORDS OF THE TOSCANINI PRO-GRAMS of the NBC Symphony Orchestra, during 1938-1939, have been presented to the New York Public Library by Electus D. Litchfield, Mrs. Vincent Astor, Waiter M. Naumburg and Marshall Field. They were not made for sale and can never go on the market.

The Choir Invisible

Owing to vicisaitudes of transmit-Outing to reclasifudes of transition and publication, it often in-propriet built and it often in-propriet museum in the united word can appear in our relationship. If of can appear in our relationship, we feel, however, that any of our readers desire to keep their records complete, irrespective of such debut, Ond so see shall continue to ofer three them of the carriety possible date.

JOSEF A. PASTERNACK, widely known orchestral conductor, passed away Apri 29th, at Chicago, aged fifty-nine. Bom in Poland, he began violin lessons at foo and when graduating from the Warss Conservatory he could play every instru ment in the orchestra excepting the harp.

ROSINA GALLI, wife of Giulio Gatti-Casazza and for many years première danseuse and ballet mistress of the Metropolitan Opera Company, died April 30th, in Milan, Italy, at the age of forly-

LUISA TETRAZZINI, possessor of perhaps the most brilliant voice of the "Golden Decades of Song-the 1890s b near the close of the 1920's" joined th choir invisible on April 28th. Havits earned five million dollars, by her on statement, in the twenty years of its dazzling career, all of which was disipated by fickle fortune, she died prittically penniless as padrona of a boarding Patti had aroused.

A "Star" constantly rating "Fan Mail"



STUDENT'S BOOK BY THEODORE PRESSER PRICE, \$1.00

The "Student's Book" takes up the subject just where the "Beginner's Book" leaves off, and it is, of course, intended to supplement that excellent instructor. It can be used very successfully, however, for any student who has completed the first grade of piano study, up to but not including the scales. This book enables the pupil to progress rapidly because the necessary technical studies on grace notes, broken chords, arpeggios, syncopation, hand crossing, wrist motion, etc., are interspersed by extremely interesting mate rial which never permits the young player's enthusiasm to dwindle.

PLAYER'S BOOK

BY THEODORE PRESSER PRICE, \$1.00

This volume, the third in the series, is a superb offering for the instruction of progressing young players who are working towards the grade three level. It presents pleasing study material arranged in logical order, which treats in detail trills, octaves, two notes against three, the pedal and other matters necessary to technic. Memory study and ear training are especially stressed, thus assating the student a good foundation for future progress. Throughout the book, pleasing pieces by the best composers are used to supplement each group of studies.

A never-ceasing flow of unsolicited letters filled with praise attests the satisfying, result-producing merits of

SCHOOL FOR THE PIANO

By THEODORE PRESSER

Vol. 1 - BEGINNER'S BOOK - Price. \$1.00 Vol. 2 - STUDENT'S BOOK - Price, \$1.00 Vol. 3 - PLAYER'S BOOK - Price, \$1.00

BEGINNER'S BOOK

BY THEODORE PRESSER PRICE, \$1.00

An overwhelming favorite with younger students too big to be "babied." "Beginner's Book" stands in immense favor with thousands of reachers who have been using it for years with great success. This volume has been employed more extensively than any other instructor because its simplicity makes it a veritable "first reader" in piano

study by which teachers achieve speedy results with young beginners. Here are rapid progress materials and procedures without sacrificing what is consistent with a proper foundation. Starting with the very rudiments of music, the wonderful first lessons of the "Beginner's Book" teach up and down from Middle C into both clefs. Young pupils progress rapidly with this method and are delighted when they find themselves playing little pieces and easy duets with the teacher before encountering any of the rests or note divisions smaller than a quarter note. This bright and interesting "Red Book", covering the first grade of study up to the scales, can be used successfully in conjunction with any Course or System of piano study.

Mr. Presser dedicated months of his life to making his "Beginner's Book" intee he wanted to provide piano teachers with a good all around first piano instruction book for young beginners ranging from 6 to 10 years of age.

beginner ranging from 6 to 10 years of age.

Mr. Pesser's own music teaching experience, and given him.

Perser's own music teaching, experience, and given him.

Perser's region of the perser came to deep the perser came to perser came to

Extracts from some of the many commendations-

FROM NEW YORK CITY, VERY RECENTLY

I have been teaching Presser's "Beginner's Book" since it was first published FROM KENOSHA, WISCONSIN

I have never found anything any better, It proceeds in the most logical order. EDOM ADODKA ELODIDA

One of the very best I have ever found, so easy for pupils to understand

FROM AUBURN, NEW YORK

In a wide experience in teaching I have found these books the most satisfactory

FROM BRIDGEPORT, CONNECTICUT

Am using your "Beginner's Book" very successfully.

FROM LOS ANGELES, CALIFORNIA I use Presser's "Beginner's Book" and think it is very good.

FROM SANDUSKY, OHIO All three volumes are wonderful books and I have had

great success with them. FROM CLEVELAND, OHIO

I continually use these books and I recommend them to all teachers I know.

EDOM JASPER ALABAMA After examining other beginner's books, I am still partial

to Presser's. FROM NEWPORT, RHODE ISLAND I have had such success with Presser's "Beginner's Book"

that I should not attempt to teach without it. FROM WEST SALEM, OHIO

I started my 9 year old little girl in your "Beginner's Book" at the close of school last spring and she easily has gone through the book in four months, I am delighted at her progress.

FROM JERSEY CITY, NEW JERSEY It is the best method I have ever used.

EDOM MONTREAL CANADA

I have been teaching over 30 years, 15 years in Eng-land and the remainder here, and I cannot find anything better for the pupil of average ability. FROM CHICAGO, ILLINOIS

Since using "Beginner's Book" I have had better results than ever before.

The Piono Teacher or the Graduate Piono Student Wishing to Exomine o Complete Copy of Any or All of These Books for Con-MUSIC PUBLISHERS AND DEALERS

sidering the Use of Presser's "School for the Piono" in Their Teach-ing Work Are Invited to make Use of the "On 1712 CHESTNUT STREET Approvol" method of ordering, thus having full return privileges if desired. PHILADELPHIA, PENNA.

PRINTED TO DIE O S & DY THE CLASS PARTS.

